SELECTIONS

FROM THE

RECORDS OF THE GOVERNMENT OF INDIA,

HOME DEPARTMENT.

No. CCCLVI.

HOME DEPARTMENT SERIAL No. 23.

PAPERS

RELATING TO

MAINTENANCE OF SCHOOLS OF ART IN INDIA AS STATE INSTITUTIONS.

FROM

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CONTENTS.

PAPERS

RELATING TO

MAINTENANCE OF SCHOOLS OF ART IN INDIA AS STATE INSTITUTIONS.

From the Right Honourable the EARL OF KIMBERLEY, K. G., Her Majesty's Secretary of State for India, to His Excellency the Most Honourable the Governor General of India in Council,—No. 128 Public (Educational), dated the 9th November 1893. No. 1.

I have received your Educational letter No. 5, of the 25th July last, requesting me to select a gentleman in this country for the recently vacated Principalship of the Mayo School of Industrial Art, Lahore; and having at the same time received a letter of the 31st of August last from Mr. E. B. Havell, stating that he had applied to the Government of Madras to be allowed to retire on the 25th of December next from his appointment as the Superintendent of the Madras School of Arts, I have resolved to fill up neither of the appointments pending a reference to your Excellency of the question, which a consideration of the present contingency naturally suggests, whether Schools of Art in India should any longer continue to be supported as State institutions? Whatever may ultimately be decided with reference to the present vacancies, I am of opinion that State aid should now be gradually withdrawn from the Schools of Art in India. Great and ever increasing difficulty is found in securing the services of European teachers fit to be entrusted with direction of such schools in India; there is a general consent that they serve no really useful purpose, while the considerable expenditure on them from the Imperial revenues is, in my opinion, unjustifiable.

2. In the event of your Excellency's Government, on a full review of the matter, coming to the same conclusion, probably the most judicious course to follow in giving effect to the views I have expressed would be to arrange for the absorption of the Schools of Art in India in technical schools where these already exist, and for their conversion into technical schools where they do not exist, but would supply a pressing need.

3. There would be little difficulty in obtaining, either in England or India, persons duly qualified for the superintendence of elementary technical schools; while, if local circumstances anywhere rendered it advisable, the principles and methods of decorative design in its application to the industrial handicrafts of India could be easily and cheaply taught in such schools by native masters of the stamp of Mr. Ram Singh of Lahore, who designed and executed the decoration in the Sikh [Saracenic] style of one of the public apartments of Her Majesty's palace at Osborne.

4. It is obvious that an appreciable saving of expenditure would thus be effected, while the efficiency of the Schools in promoting practical education of a kind greatly needed by the industrial castes of India, and most congenial with their inherited habits, would be proportionately enhanced. One of the objects of the Educational Despatch of 1854 was to prepare the way for providing the masses of the people of India with "useful and practical knowledge suited to every station in life," and so avoiding the difficulties attending the multiplication of the numbers of the literary and professional classes beyond the demand for their services. Yet, up to the present time, of every thousand students in India receiving State education, only four are under technical instruction.

5. Sir Alfred Croft, in his "Review of Education in India in 1886," drew prominent attention to the fact that "there is not as yet in India anything like a general or systematic provision of technical instruction, such as the needs of an advanced community would seem to demand:" and on this point the Government of India, in their Resolution of the 18th of June 1886, on the Report, remarked: "The subjects of such extreme importance, and the insignificance of what has been attempted in India is so conspicuous, that the Governor General in Council is deeply impressed with the necessity for action in whatever way may be practicable and sound." Similarly, my predecessor in office, in his Despatch of the 6th of September 1888, wrote, in acknowledging the receipt of Sir Alfred Croft's Report: "I have read with great

interest the paragraphs of the Report and of the Resolution of your Government, dealing with the question of technical education. I agree in thinking that the subject is of such importance that it is necessary to take whatever steps may be practicable to encourage its development. The conclusion at which you have arrived is that Government should support technical education as an extension of general education, and should promote and countenance such technical education of a special character as may be applied to the service of existing industries, which will profit by the aid of scientific research, scientific method, and higher manipulative skill. I shall be glad to be furnished from time to time with information as to the success attained by the Local Governments and Administrations in carrying out the valuable suggestions you have made to them upon this matter."

6. It has appeared to me that, in the occurrence of simultaneous vacancies in the direction of the Schools of Art at Madras and Lahore, your Excellency has a favourable opportunity for giving a considerable and permanent impulse to the measures contemplated both in India and here in 1888, care being taken in so doing to be guided by the general principle found to operate so beneficially in this country of placing the administration of the technical schools, so far as possible, under municipal control and in the hands of those directly interested and practically experienced in the trade and industries of the localities in which such schools are established. Any moderate proposals that may, in the present connection, be submitted to me with a view to giving effect to the suggestions offered in Sir Alfred Croft's Report, will receive my earnest attention.

No. 2. From Sir E. C. Buck, Kt., C.S.I., Secretary to the Government of India, Department of Revenue and Agriculture, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., Lahore,—No. 4549, *Museums and Exhibition*, dated the 29th December 1893.

In continuation of previous correspondence on the subject of the Art Conference to be held under your presidentship at Lahore, I am desired to state formally the subjects which should be brought forward primarily for discussion.

2. These are: *Firstly*—The progress made in the scheme of 1884 since that year. Under this head may be brought forward information as to the character of the work being actually done now at schools of art.

Secondly—The questions enumerated in paragraph 9 of Circular No. 34—43 of 20th July 1892.

Thirdly—What further modifications in the scheme of 1884 are suggested.

Fourthly—Whether schools of art should continue to be maintained as State institutions.

Fifthly—Whether they should be more freely or even entirely utilized as normal schools.

Sixthly—Whether special training schools in special lines of trade or artware manufacture, such as wood-engraving, wood-carving, pottery, etc., should not be separated from schools of art, or, if associated with them, be distinctly branch institutions, and confined as far as possible to local centres.

Seventhly—Whether art collections in the museums should in any way be regulated under the advice of the principals of the schools of art.

3. I am, in connection with the last question, to intimate that the Government of India are disposed to believe that the primary aim of schools of art should be to extend a knowledge of drawing on Oriental models so as to preserve Oriental ideas and instincts among the classes upon whom, as education advances, the architecture and artware manufactures of the country will depend. The time will probably come when all professions and trades connected with art will draw upon the ordinary schools and educational institutions for their craftsmen, and it would seem important that the directors of art schools and museums should co-operate in introducing, while there is still time, a system which will lead to the maintenance of the distinct Oriental features which have hitherto characterized the best Indian art. On the other hand it is a question whether the development of special instructions at the schools themselves of a small number of pupils in one or two narrow grooves is calculated to have any widespread influence on the art of the country, and whether indeed it is not likely to lead the artizans who are taught into a specialized style too strongly impressed by the individuality of the instructors.

4. I am further to explain that although artware museums are not in all cases under the control of the principals of schools of art, yet it is considered that the museum collections should, as far as possible, be made to meet educational requirements by providing the models most useful for purposes of instruction in drawing or modelling.

5. I am to state that the question previously referred to you as to the employment of whole time officers for the maintenance of commercial museums need not be discussed.

6. In conclusion I am to request that you will obtain the instructions of the Local Government as to the place of meeting or as to any matters on which you may require official assistance.

From P. G. MELITUS, Esq., C.I.E., Deputy Secretary to the Government of India, to the Chief Secretary to the Government of Madras, the Secretary to the Government of Bombay, the Secretary to the Government of Bengal, General Department and the Chief Secretary to the Government of the Panjab,—No. 24—27 dated the 13th January 1894. No. 3.

No. 128 (Public—Educational), dated 9th November 1893.

*Madras. | Bengal.
Bombay. | the Panjab.

I am directed to forward the accompanying copy of a Despatch from Her Majesty's Secretary of State for India in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions. I am to say that the opinion of the Art Conference, which is now sitting at Lahore, has been invited on the suggestions made by the Secretary of State, and that the Government of * will be again addressed whenthe opinion has been received.

From—SURGEON-LIEUTENANT COLONEL T. H. HENDLEY, C.I.E., President of the Art Conference of 1894, to P. G. MELITUS, Esq., C.I.E., Deputy Secretary to the Government of India, Home Department,—No. 11-A.C., dated January 1894. No. 4.

* No. 128 (Educational), dated 9th November 1893.

In continuation of my No. A-C., dated 9th instant and in reply to your letter (demi-official) dated 27th December 1893, forwarding a copy of a despatch * of Her Majesty's Secretary of State for India for opinion and consideration of the Art Conference, I have the honour to inform you that after full discussion a report was drawn up for the information of the Department of Revenue, Agriculture and Commerce, in which replies are given in full to your questions.

I am therefore instructed to send a copy of it to you and to state that I have requested Sir E. Buck to be good enough to let you also have copies of the minutes of the proceedings of the Conference upon which the opinions and conclusions of the members have been based.

I also forward a copy of my address to the Conference as it was accepted, as expressing the views of the members.

ART CONFERENCE HELD AT DELHI. No. 5.

REPORT.

No. 4549—3, dated 20th December 1893, from Sir E. Buck, Kt., C.S.I., Secretary to the Government of India, Revenue and Agricultural Department; and demi-official letter dated 27th idem, from P. Melitus, Esq., Deputy Secretary, Home Department, to Surgeon-Lieutenant-Colonel T. H. Hendley, C.I.E., President of the Art Conference, forwarding copies of a despatch, No. 128 Public (Educational), dated London, 9th November 1893, from Her Majesty's Secretary of State for India, to his Excellency the Most Honourable the Governor General of India in Council.

In accordance with instructions, conveyed in the letters noted in the margin, the Art Conference, which sat at Lahore from January 1st to 4th January 1894, beg to submit the following report on the subjects submitted for discussion and for expression of their opinion:

The members of the Conference, in the first place, respectfully record that their personal experience and the overwhelming evidence placed before them at their meetings, do not allow them to admit that "there is a general consent that the Schools of Art serve no really useful purpose." On the contrary they submit that abundant proof is afforded by the Minutes of their Proceedings that the schools have served a most useful purpose, in not only providing art masters and highly trained draughtsmen to meet the wants of the public service, as well as highly trained craftsmen, but that they have had a most beneficial effect in protecting the arts and artizans of the country from the extraneous and dangerous influences to which the conditions of modern life. and the facilities of interchange of ideas, have subjected them. They believe that the true principles of art, and especially of Oriental art, which have been taught in the schools, have been most valuable in retarding the decay of Indian art. They consider that it is absolutely impossible to prevent considerable changes in the arts of this country. and believe that the schools have been powerful in giving these changes a right direction, and that their influence for good has been felt in the remotest parts of the provinces in which they are situated. If they are abolished, the craftsmen who are most susceptible to all outside influences, and who are themselves responsible for the degradation which has been generally noticed, will fall into the hands of irresponsible, and most frequently, from an art point

of view, ignorant middlemen, whose direction cannot but be disastrous. The members of the Conference, therefore, most emphatically express the opinion that the schools must be kept up, and fail to see how they could be supported or be of any use unless they were retained as Government institutions. In a few cases, it may be, that mistakes have been occasional y made, and that too much attention may have been paid to one or more special grooves, but the advantages derived from their existence have so far outweighed these trifling blots that they should not affect the question of their maintenance.

2. With respect to the Schools of Art being more extensively utilized or changed into normal schools, the Conference consider that they *are* already normal schools of the best kind, in addition to their higher functions, which should not be allowed to fall into abeyance. They believe that they are fully equal to meeting all the demands for trained teachers which may fall upon them and consequently that no change in the direction indicated is necessary. The Conference, however, agree to the full with the recommendations of the Secretary of State, that the Schools of Art should be more fully utilized to improve the technical education of the country, and for these reasons they consider that they should all be strengthened by the connection with them of technical workshops in which the educational work done in the schools should be supplemented by the practical application of the principles which have been taught. The Schools of Art would thus provide for the higher art education of the country and trained teachers of all kinds who would work in the districts, but more than this is required.

The Conference have come to the conclusion that the teaching of drawing is as absolutely necessary for the artizan class as instruction in reading, writing, and arithmetic, and therefore propose that, as in many foreign countries as well as in some of the British Colonies, drawing should be made a compulsory subject in all district schools and for all pupils above the Upper Primary grade.

Having been thus far educated, the pupils would undergo special training in their crafts, and in the case of the Industrial Arts (as distinguished from such arts as Engineering for example), would, in the small centres, where special arts are practised, come under the training of master-craftsmen, who would work under the supervision of the local bodies, on the understanding that the authorities in the Schools of Arts should have power to inspect and control them, and give advice when they had proof that degeneration was occurring or wrong methods were being followed.

3. The Conference suggest that wherever a craft of any importance is practised, a small show-room or branch museum should be established in which types of the work of the district should be kept. These show-rooms should be under the management of local bodies, and also be inspected by the School of Art authorities, without whose sanction no examples should be kept as permanent types.

Scholars should be awarded to deserving and talented youths, who would proceed to the Provincial Schools of Art for further instruction. In this way the wants of the whole community would be provided for, and the influence of the schools would penetrate to the remotest parts of India.

4. On the question of Oriental models the Conference accept the recommendation that a more extended use should be made of them. They are convinced that it is impossible to keep out European models, as every bazar is full of them, but they believe that they can be rightly used, and that Schools of Art alone can see that such a use is made of them.

The growth of an art style proceeds *pari passu* with the growth of the people and can be no more prevented in India, nor is it more desirable to prevent it, than in any other country.

But abundant proof is at hand (confirmed particularly by an inspection the Conference made of the collections in the Lahore Exhibition) that it is absolutely necessary in India that there should be some wise guidance, and that that guidance can only be trained in India through the Schools of Art.

The minutes of the meetings of the Conference, which are attached to this report, are relied upon to substantiate and confirm the views above set forth which are unanimous.

THOMAS HOLBEIN HENDLEY,

Surgeon-Lieut.-Colonel,

President of the Art Conference of 1894.

No. 6.

PROCEEDINGS OF THE ART CONFERENCE HELD AT LAHORE.

PRESIDENT:

Rajputana . . .	Surgeon-Lieut.-Colonel T. H. Hendley, C.I.E., Residency Surgeon, Jeypore, Honorary Secretary, Jeypore Museum (representing Rajputana).

MEMBERS:

Punjab . . .	Dr. J. Sime, LL.D., Director of Public Instruction, Punjab. Mr. F. H. Andrews, Offg. Principal, School of Art, Lahore. Dr. Dickson, Supdt., Central Jail, Lahore (from 2nd Meeting). Mr. E. Nicholl, Secretary to the Municipal Committee, Amritsar.
Bengal . . .	Dr. G. Watt, C.I.E., Reporter on Economic Products, and Officer in charge of the Economic and Art Section of the Indian Museum, Calcutta. Mr. W. Jobbins, Principal, School of Art, Calcutta.
N.-W. P. & Oudh . .	Mr. M. Crosse, Inspector of Schools, Oudh Circle.
Bombay . . .	Mr. J. Griffiths, Principal of the School of Art, Bombay.
Native States . .	Sahibzada Ghulam Ahmed Khan, Member of Council of Regency, Gwalior State. Mehta Bakhtawar Mall, Jodhpore. Mr. Aitkinson, Engineer to the Jammu State, Jammu and Kashmir. Mian Lal Din, an Officer of the Kashmir State.
Secretary . . .	Mr. F. H. Andrews.

First Meeting, January 1st, 1894.

The President opened the proceedings by reading a letter of instructions (No. $\frac{4549}{3}$ dated 29th December 1893), which had been received early on the morning of the meeting from Sir E. C. Buck, Kt., C.S.I., Secretary to the Government of India, Department of Revenue and Agriculture, regarding the subjects to be primarily brought forward for discussion at the Conference. *Instruction of the Government of India in the Department of Revenue and Agriculture.*

The subjects enumerated in paragraph 2 of the letter were:—

I.—The progress made in the scheme of 1884 since that year. Under this head may be brought forward information as to the character of the work being actually done at Schools of Art.

II.—The questions enumerated in paragraph 9 of Circular No. 34-43, dated 20th July 1892, *viz.*:—

(1) The further promotion of drawing as a part of the general educational scheme.
(2) The employment of Oriental models in school drawing classes.
(3) The establishment of special drawing classes for the special trades at provincial schools.
(4) The adoption of a duplicate system of types in museum collections.
(5) The establishment of special training schools at art-ware centres.
(6) The adaptation of Indian art and art-ware to modern requirements.
(7) The encouragement of good art by special exhibitions, prizes and scholarships.
(8) A recognized association with committees which have been formed in England for the encouragement of Indian Art.

III.—What further modification in the scheme of 1884 are suggested.

IV.—Whether Schools of Art should continue to be maintained as State institutions.

V.—Whether they should be more freely or even entirely utilized as normal schools.

VI.—Whether special training schools in special lines of trade or artware manufacture, such as wood-engraving, wood-carving, pottery, etc., should not be separated from Schools of Art, or, if associated with them, be distinctly branch institutions and confined as far as possible to local centres.

VII.—Whether Art collections in the museums should in any way be regulated under the advice of the Principals of the Schools of Art.

2. The President then delivered an introductory address, printed copies of which were supplied to the members. The address is reprinted in Appendix I. *The President's Address.*

3. After the conclusion of the address, a letter, dated 27th December 1893, from the Home Department, to the President, forwarding confidentially a copy of a Despatch No. 1281, *Despatch of Her Majesty's Secretary of State for India*

dated 9th November 1893, from Her Majesty's Secretary of State for India, was read. The following quotation indicates the purport of the despatch:—

I am of opinion that State aid should now be gradually withdrawn from the Schools of Art in India. Great and ever-increasing difficulty is found in securing the services of European teachers fit to be entrusted with the direction of such schools in India; there is a general consent that they serve no really useful purpose; while the considerable expenditure on them from the Imperial revenues is, in my opinion, unjustifiable.

2. In the event of your Excellency's Government, on a full review of the matter, coming to the same conclusion, probably the most judicious course to follow in giving effect to the views I have expressed would be to arrange for the absorption of the Schools of Art in India in technical schools, where these already exist, and for their conversion into technical schools where they do not exist, but would supply a pressing need.

3. There would be little difficulty in obtaining, either in England or India, persons duly qualified for the superintendence of elementary technical schools, while if local circumstances anywhere rendered it advisable, the principles and methods of decorative design, in its application to the industrial handicrafts of India, could be easily and cheaply taught in such schools by native masters of the stamp of Mr. Ram Singh of Lahore, who designed and executed the decoration in the Sikh (Saracenic) style of one of the public apartments of Her Majesty's palace at Osborne.

4. It is obvious that an appreciable saving of expenditure would thus be effected, while the efficiency of the Schools in promoting practical education of a kind greatly needed by the industrial castes of India, and most congenial with their inherited habits, would be proportionately enhanced. One of the objects of the Educational Despatch of 1854 was to prepare the way for providing the masses of the people of India with "useful and practical knowledge suited to every station in life," and so avoiding the difficulties attending the multiplication of the numbers of the literary and professional classes beyond the demand for their services. Yet up to the present time of every thousand students in India receiving State education only four are under technical instruction.

5. Sir Alfred Croft, in his "Review of Education in India in 1886," drew prominent attention to the fact that "there is not as yet in India anything like a general or systematic provi- "sion of technical instruction, such as the needs of an advanced community would seem to "demand:" and on this point the Government of India in their Resolution of the 18th of June 1886 "on the Report, remarked:—"The subject is of such extreme importance, and the insignificance "of what has been attempted in India is so conspicuous, that the Governor General in Council is "deeply impressed with the necessity for action in whatever way may be practicable and "sound." Similarly, my predecessor in office, in his Despatch of the 6th of September 1888, wrote, in acknowledging the receipt of Sir Alfred Croft's Report:—"I have read with great "interest he paragraphs of the Report and of the Resolution of your Government, dealing with "the question of technical education. I agree in thinking that the subject is of such import- "ance that it is necessary to take whatever steps may be practicable to encourage its develop- "ment. The conclusion at which you have arrived is that Government should support tech- "nical education as an extension of general education, and should promote and countenance such "technical education of a special character as may be applied to the service of existing indus- "tries, which will profit by the aid of scientific research, scientific method, and higher manipula- "tive skill. I shall be glad to be furnished from time to time with information as to the suc- "cess attained by the Local Governments and Administrations in carrying out the valuable "suggestions you have made to them upon this matter."

6. It has appeared to me that, in the occurrence of simultaneous vacancies in the direction of the Schools of Art at Madras and Lahore, your Excellency has a favourable opportunity for giving a considerable and permanent impulse to the measures contemplated both in India and here in 1888, care being taken in so doing to be guided by the general principle found to operate so beneficially in this country, of placing the administration of the technical schools, so far as possible, under municipal control, and in the hands of those directly interested and practically experienced in the trade and industries of the localities in which such schools are established. Any moderate proposals that may, in the present connection, be submitted to me with a view to giving effect to the suggestions offered in Sir Alfred Croft's Report, will receive my earnest attention.

It was stated in the forwarding letter that the Government of India would be glad to be favoured with the opinion of the Art Conference on the suggestions of the Secretary of State, the Conference was also invited to consider whether the Schools of Art should be more freely or even entirely utilized as normal schools.

The questions raised were held by the Conference to be of such importance that it was considered necessary to obtain more information as to the actual work done in the past by the Schools of Art before considering their future. It was therefore decided that the Principals of the schools who were present should be requested to submit short statements embodying in a concise form their experience on the working of the schools and stating the numbers and present positions of as many as possible of their pupils. It was hoped that the required memoranda would be finished before the next meeting of the Conference, so that the subject might at once be fully discussed. Messrs. *Jobbins* and *Andrews* agreed to supply the information.

PROGRESS MADE IN THE SCHEME OF 1884.

4. The Conference then proceeded to consider the subjects set forth in Sir E. Buck's letter of the 29th December 1893, beginning with the first, *viz.*:— *The scheme of 1884*

"The progress made in the scheme of 1884 since that year. Under this head may be brought forward information as to the character of the work being actually done at the Schools of Art."

The draft scheme for the promotion of Industrial Art in India, as finally revised in accordance with the proceedings of the Art Committee held in Calcutta on the 11th, 14th, 18th and 22nd December 1883 (Appendix II), was then read and each of the eleven heads were carefully considered in order to come to a decision as to how far the different suggestions therein conveyed had been carried out.

For convenience of reference the general objects of the draft scheme are summarized below:—

(*a*) The maintenance in a provincial museum of a typical collection of the arts and manufactures of each province.

(*b*) A careful enquiry into the character and circumstances of each art industry.

(*c*) The maintenance of an Indian Art Journal in which the results of enquiries are published.

The result of the discussion, in which all the members took part, was as follows:—

RESOLVED.—*That during the past ten years there has been as much progress as could have been reasonably expected, especially in the establishment and maintenance of museums; that funds have been provided, though not in all cases in sufficient amount; that in some provinces the Principals of the Schools of Art have been in complete touch with the artizans, for whom they have often been able to provide work, and whom they have been able to help with suggestions; and that the Principals have also inspected and enquired into local industries.*

The Conference think, however, that sufficient facilities have not been afforded to the Principals of visiting other provincial museums or of conferring with each other, and that, as far as their knowledge goes, type collections of artware are only kept up in two or three museums. They are also of opinion that customers have, in a very large number of cases, been brought into profitable communication with the artizans.

As regards the fifth paragraph of the draft scheme, no special action appears to have been taken by or through officials for using unofficial agency for transmission of orders and payment.

It is believed that, excepting in the Punjab, a register of workmen has not been kept up.

With reference to paragraph 7, Calcutta and Jeypore are, it is believed, the only instances in which Provincial Museums have made typical collections of the artware of other Provinces.

Paragraph 10 relates to the Art Journal. The Conference remarks that the Journal of Indian Art has been published with remarkable efficiency, considering the difficulties attending its publication and the provisions of material. This has been due to the public spirit and enthusiasm of Mr. Griggs, and the Conference desire to place on record their special appreciation of the value of his services, and to thank him most cordially for all he has done.

Paragraph 11 refers to provision of Collections for foreign Museums. The Conference are of opinion that considering the short period during which the Art Museums have existed, a satisfactory number of exchanges has been made.

As regards the last part of the first head of discussion, it was thought that more information as to the character of the work actually done in the schools would be available at the next meeting of the Conference.

SUGGESTED MODIFICATION IN THE SCHEME OF 1884.

5. The President suggested that for the present the discussion of the second subject should be postponed, and that, having considered the results of the past ten years, the third head which deals with the possibility of further modifications in the scheme of 1884, should be dealt with. This was agreed to. *Modification of scheme of 1884.*

RESOLVED.—*That in all places at which there are distinct local industries, small museums, or more correctly show-rooms, should be established, in which type collections, illustrative of those industries, should be placed and kept up. That they should be under the supervision of the local authorities, but be inspected*

periodically by the Superintendent of the Provincial Museum, without whose approval no object should be kept permanently as types.

The object of these collections would be to enable the artizans to see what are deemed the best examples of their industry. It is hoped that it would become the great object of every workman's ambition to have an example of his skill in his district or town show-room.*

It is also recommended that duplicates of these articles should be kept in the Provincial Museum either as loans or purchased exhibits.

2. It is further suggested by Dr. Watt, and is agreed to, that a combined catalogue should be prepared of all such collections in Indian Museums and show-rooms, the specimens to be all numbered in every institution according to the catalogue. Dr. Hendley pointed out that such a system was already in force as regards the Jeypore Museum, which had a type collection of local industries, with duplicates at the Imperial Institute, both sets bearing the same numbers.

Dr. Watt observed that the scheme was in force as regards products at the Indian Museum.

It was also proposed that registration should be established of all good Art workmen throughout India. It was thought that in the Punjab *show-rooms might be opened at Amritsar, Peshawar, Sialkot, Ludianah, Delhi, Multan, Hoshiarpur, and* in the Native States *at Patiala, Kapurthala and Bahawalpur. These places were named as examples only. It was suggested that funds should be provided by local bodies, traders and subscribers.*

RESOLVED.—*The Conference are of opinion that Provincial Museums should gradually acquire collections of the artware of other Provinces, if possible, by exchange.*

Every effort should be made by means of the registers of collections and artizans to put the purchasers in direct communication with the actual manufacturers, but no responsibility should be taken by the authorities of Provincial Museums and local show-rooms on whom this duty should devolve. The Conference consider, that the visitation of other museums and consultation with the officers in charge is so important that this recommendation of the Conference of 1883 should be put in force.

RESOLVED.—*On the question of Art Journals the Conference are of opinion that the general character of the Journal of Indian Art and Industry should not be altered, but that everything should be done to strengthen it.*

In order to effect this it is considered that the Principals of the Schools of Art and Superintendents of Museums should be held more directly responsible for the provision of matter for the Journal, and that the Government of India should be recommended to take measures that this should not be a dead letter. It is also directed to recommend to the Government of India the advisability of carrying out the suggestion of the previous Conference at its meeting of December 27th, 1883, as stated in its Resolution No. 4 of that date, to the effect that payment should be made for articles and illustrations† as it is thought to be impossible that the Publisher of the Journal can be provided for a further lengthened period without such pecuniary provision.

† (*Viz.*, at Rs. 20 per page and actual cost of illustration.)

The Conference are also strongly of opinion that a responsible editor should be appointed in India, as it is believed that difficulties have arisen from there having been up to the present date no such person.

The Conference deem it needless to pass commendation on the manner in which the Revenue and Agricultural Department has hitherto discharged its obligations in the professional sub-editing of the Journal, nor on the high-class character of the illustrations.

These are matters of public opinion and appreciation.

The Conference adjourned at 5 o'clock.

Second Meeting, January 2nd, 1894.

Proceedings of first meeting.

6. The proceedings were begun by the President reading the minutes of the first meeting, which were confirmed and signed by him on behalf of the members of the Conference.

WORKING OF THE SCHOOLS OF ARTS.

Statements of Principals of Schools of Art.

7. The Principals of the Schools of Arts were then invited to read the short statements of the working of their institutions which they were requested to draw up at the last meeting.

The Calcutta School.

Mr. Jobbins read a special list of pupils who had passed out during the last four years from the Calcutta School of Art, from which it appeared that a large number had entered Government service in different departments which required good draughtsmen, and fifteen had become drawing teachers in district schools.

Mr. Jobbins observed that the School of Art in Calcutta differed materially from the other schools in that there were few art industries in the province, consequently few artizan pupils; but lithography, wood-engraving and kindred subjects were made specialities to meet the local demands of Government and of private bodies or individuals.

The Lahore School.

Mr. Andrews submitted a similar statement for the Lahore School of Art, from which it appeared that many men entered Government service in the manner described by *Mr. Jobbins*, and some obtained work under private bodies or persons, but that a very large number of the

* *Note. Of course it was not intended that these examples should be absolutely permanent, as it would never do to restrict normal growth—T. H. Hendley.*

pupils returned to their homes where they practised their crafts with the advantage of increased knowledge. Many of them were doing excellent work and often came to him for advice and assistance. A large number of men have gone from the school to teach drawing and technical subjects.

The Bombay School.

Mr. Griffiths read an abstract of the work done at the Bombay School of Art. A copy of the abstract is printed in Appendix III.

Testimony to the work done by Art Schools.

8. The Conference were very much impressed by the facts recorded in these statements, which proved that an enormous amount of direct art work has been done by the pupils, and especially that drawing had been taught to so many students in the Presidency by masters trained in the school.

Mr. Nicholl remarked that he had practical experience which showed that men trained in the school at Lahore returned in large numbers to their homes, where they worked as craftsmen, and that these men had derived great benefit from their training. *Dr. Sime* testified most emphatically to the benefits derived throughout the Punjab from the training received at the School of Art.

Mr. Crosse afterwards reported that the North-Western Provinces and Oudh were under deep obligation to the Punjab School of Art for having supplied them with a large number of draughtsmen, drawing masters, and instructors in technical subjects, without whom they could not have started drawing instruction as required by the Local Government. In connection with this subject, *Mr. Griffiths* stated that he could not supply men from Bombay, as the rates of pay were not sufficient and the distance from the men's homes too great. *Mr. Jobbins* said he could not spare the men for the North-Western Provinces on account of local demands.

Mr. Griffiths observed that Technical Workshops had been in full working order in connection with the Bombay School of Art since 1890. Master craftsmen were employed as teachers, and the pupils were usually sons of artizans working at their own crafts. He exhibited a series of photographs of their work which attracted the marked attention of the members who warmly congratulated him upon the value and importance of this branch of his work.

Mr. Jobbins showed a series of wood-engravings, drawings and lithographs, which proved that training of the greatest practical value had been obtained with excellent results at the Calcutta School of Art. Without men such as those who had been thus trained, the different scientific and educational departments would have been unable to have had very necessary illustrative work done in India. The pupils have worked for the Revenue and Agricultural Department, the Geological, Botanical, Educational, Medical and Public Works Departments as well as for the Museums. Some of the work shown had been recognized by European experts and journals as being of a high class. Much work of this kind had formerly been sent to Vienna and other European centres.

Mr. Aitkinson said that trained workmen had been obtained from the Lahore School for employment in Kashmir.

STATE MAINTENANCE OF ART SCHOOLS.

Maintenance of Schools of Art.

9. The Conference decided to discuss the second of the questions enumerated in para. 2 above at a later date and proceeded to the fourth, *viz.*:—

"Whether Schools of Art should continue to be maintained as State Institutions."

At this stage it was proposed and carried unanimously that the President's address be accepted by the Conference as fully expressing the views of the members.

The following resolution was carried also unanimously after full discussion:—

RESOLVED.—*Besides supplying a good deal that is now wanted in the country to meet the demand for trained artists, draftsmen, etc., as evinced by the statements of the Principals of the Schools of Art, which are appended to the report, of how the students find employment, and as, it is believed, would be made more manifest by a careful examination of what each school has done and is doing, the Schools of Art are doing much to improve the indigenous handicrafts as well as the art work of the country. The proper management of Museums, as centres of the best typical models of art and industry, would depend, it is understood, on the existence of a highly efficient supervisional School of Art or some similar technically skilled agency. Such institutions are a necessity if technical schools are to be encouraged and efficiently supervised, in the way the Department of Science and Art is useful and necessary in England. In the Punjab, the Principal and Vice-Principal of the School of Art have to inspect the Industrial Schools of the Province, examining them by the prescribed standards in the technical branches—a function which will increase in importance with the advance of technical education and the opening of Industrial Schools, claiming State aid. The Conference more especially accept the account given by the President at page X of his address of the proper function of Schools of Art, and are profoundly convinced that on the continued maintenance and development*

of Provincial Schools of Art will depend the success of technical education especially if that technical education be administered on the new lines suggested in the letter of the Secretary of State.

The next resolution, which was as follows, was also carried unanimously:—

RESOLVED.—*Having regard to the evidence adduced in support of the value of the work accomplished by the Schools of Art, the Conference are unanimous in thinking that Schools of Art are essential to national prosperity, and that without them no scheme of technical education can be carried out. Without State support and control the Conference fail utterly to see how such schools can exist and consequently regard any proposal to remove that support and control as equivalent to the entire abandonment of all past and future efforts. Assuming the continued efficient existence of Schools of Art, these should naturally become the agency for controlling, supervising, and regulating such extension of Art technical education as may be deemed necessary in the future.*

The Conference are of opinion that the statements furnished by the Principals of the Schools of Art amply show that a very considerable amount of technical education is being carried out, but without the Schools of Art as the supervising agency that technical education must of necessity cease to exist.

Sahibzada Ghulam Khan, Member of the Council of Regency of the Gwalior State, suggested, in expressing his strong disapproval of the Government withdrawing its support from Schools of Art, that if the object was to save money, the local boards should be required to furnish the necessary funds for keeping up the schools in proportion to their resources. He thought that on no account should State control be withdrawn.

RESOLVED.—*The Conference further unanimously considered that the suggestion of the Sahibzada was sound, and that, as Provincial Schools of Art are Imperial necessities, and local bodies profit, to a very large extent, by their existence, it would be reasonable that they should be called upon to contribute towards the expense of maintaining them. It was understood that contributions of a similar nature are already made to Medical and Veterinary Schools, which are institutions of general value and profit to the Province.*

USE OF SCHOOLS OF ART AS NORMAL SCHOOLS.

Drawing in Schools.

10. The fifth subject was next brought forward, *viz.*:—

"Whether they (Schools of Art) should be more freely or even entirely utilized as Normal Schools."

It was considered advisable at this point to discuss the further promotion of drawing as a part of the general educational scheme, as it would depend to a large extent upon the decision being in favour of increased tuition of this subject, whether more teachers, such as would be trained in such an institution as a Normal School, would be required or not.

Mr. Jobbins addressed the Conference on the value of drawing as being an absolute necessity for every class of students, except, perhaps, those who would be satisfied with the very lowest standard of knowledge. It was in his opinion the foundation of knowledge, as by its means alone, in many instances, an intelligent man could be able to express himself accurately. He said that some knowledge of drawing was necessary to enable a youth to understand even an ordinary map. He would have the subject made compulsory for all examinees, certainly for those who appeared at the University and even Middle Class examinations. The basis of all technical knowledge was drawing.

Few people understood the value of drawing for general educational purposes. If the teaching of drawing were made compulsory, it followed of course that teachers would be required, and that, as these would not necessarily be of the stamp of the ordinary art masters trained in the schools, it might be desirable to educate men up to the standard of pupil teachers for the special purpose of teaching in district schools.

Mr. Griffiths read his remarks on the subject which formed part of a report made by him to the Government of Bombay on Circular No. $\frac{34}{43}$ of the 20th July 1892 of the Government of India. (His No. 757 dated 14th December 1892 to the Director of Public Instruction, Bombay, see Appendix No. IV.)

He also read the Director's comments when forwarding the above report to the Local Government; as well as a portion of a letter to the Government of India from the Bombay Government on the subject. (No. 365, dated 21st February 1893, see Appendix IV.) The Bombay Government considered that drawing could not at present be made compulsory as there were so many other subjects which must already be passed by all students.

Mr. Griffiths thought that drawing might very well be substituted for one of these compulsory subjects. He thought it was as necessary as reading and writing for many lads.

The *President* read extracts from an address by Mr. Ablett at the National Art Congress held at Birmingham in 1891, which emphasized the necessity of making drawing a compulsory subject in English education, and which dwelt upon the danger of the loss of a very large amount of trade, owing to foreign competition, if such training, which was universal and compulsory in many European countries, was not given. It was pointed out in that paper that

such education was compulsory in France, Belgium, Switzerland, Sweden, Germany, and Austria, and in many of the United States as well as in some of the Australian Colonies.

11. The Conference felt that a similar provision was almost a necessity in the interests of the manufactures of India. After some discussion, which ended in the conclusion that drawing must be taught to a much greater extent than now, the following resolution was drawn up and carried without any dissentients:— *Art Schools as Normal Schools.*

RESOLVED.—*The Conference are of opinion that the present Schools of Art are already Normal Schools to the full extent of the present requirements of the country, both as to supplying teachers in drawing and for technical industries. The further utilization of the training feature of the schools rests with the Educational Departments. So long as drawing is not a subject of general education, the training of drawing masters beyond the present extent would not only be unnecessary but injurious, as appointments could not be procured for the successfully trained masters. The Conference would wish it to be emphatically understood that they very strongly recommend the extension of the schools in the direction indicated by Her Majesty's Secretary of State. They deem drawing as an essential of all technical education; they would even go further and recommend that drawing should be compulsory in every Secondary School in the country; they are therefore of opinion that no changes are necessary, but that the schools are fully competent and ready to meet the demands that may fall upon them for trained masters.*

SEPARATION OF SPECIAL TRAINING SCHOOLS FROM SCHOOLS OF ART.

12. The sixth question was as follows:—

"Thus whether special training schools in special lines of trade or artware manufacture, such as wood-engraving, wood-carving, pottery, etc., should not be separated from Schools of Art, or, if associated with them, be distinctly branch institutions, and confined, as far as possible, to local centres." *Training School*

The following resolution was drawn up and carried unanimously:—

RESOLVED.—*The Conference are of opinion that all branches of art education should most decidedly be under one organization and one administrative head. If, however, for administrative reasons, any advantage be gained by isolating technical instruction into affiliated sections, the Conference would offer no objection. They, however, with all deference, would express their own opinion as opposed to any such isolation, but on the contrary, would very highly approve of the President's views being endorsed by having technical workshops attached to every School of Art and placed directly under the orders of the Principal.*

Carried unanimously.

The Conference adjourned at 5 o'clock.

Third Meeting, January 3rd, 1894.

13. The minutes of the Second Meeting were read and were then confirmed and signed by the President. *Minutes of last meeting.*

TECHNICAL WORKSHOPS.

14. The Conference then proceeded to consider the subject of technical workshops as a part of question five. *Technical workshops.*

The *President* said:—It has been decided by the Conference that Art Industrial technical workshops are necessary adjuncts of a perfect Provincial School of Art and asked, *if it were possible to do more.* He proposed that the Conference, while advancing their opinion that such technical workshops should form a prominent feature in the school, would encourage the establishment of small local shops each under the management of a master craftsman who should take apprentices, and teach them, but that these small institutions should be inspected by the Principals of the Schools, and, at the same time, they might be connected with the district show-rooms and be under the same local supervision or be controlled by *punchayets.*

Dr. Sime thought that the artizans in the Punjab were untrained, and that it would be well to give them a little general education to be supplemented by drawing and technical instruction.

Mr. Crosse said it was desirable to teach a little practical knowledge of English, as it was necessary to enable pupils to understand the instructions given in workshops where European foremen were employed.

Mr. Nicholl said that at Amritsar the boys devoted three and a half hours to general education and about six hours to drawing, which was compulsory, and to tuition in their own special crafts. His experience confirmed that of Dr. Sime. Their educational system went up to the Upper Primary Examination. The general education was a strong point, as it actually drew boys to the school.

Dr. Sime said that he had attempted, especially in connection with *gota* work, by opening night schools to teach little boys the three R's. This experiment failed owing to the climatic conditions of the province. He thought that a little general education, including drawing, was necessary before, or in combination with, craft training.

Dr. Watt remarked that many cotton mills in Bombay compelled their boys to go to schools in the factory for two hours or more a day. The mill-owners found it essentially necessary to the success of their business and actually paid the whole cost themselves.

Mr. Andrews said that it was compulsory in the Lahore School of Art to have elementary educational training to enable the pupils to read the text-books.

The unanimous opinion was that the mercantile community considered that general education, including drawing, was absolutely necessary if any real technical art industrial training were to prove effective.

The Conference now considered it necessary to define their enquiry as having relation only to industrial art crafts—as, for example, pottery, wood-carving, art metal working, cotton printing, enamelling, weaving, wood-engraving, lithography, and such industries as are opposed to ordinary carpentry, etc.

Meetings of artizans.

15. *Mehta Bakhtawar Mall* made the following suggestion:—

In the interests of the preservation and promotion of the ancient Arts of India, I would propose to convene monthly meetings of the artizans and manufacturers of the place in every district town where there does not already exist a technical school. The meetings should be presided over by the high official present on the spot. The artizans and manufacturers should bring with them their complete and incomplete articles they are working upon. The meeting should have a careful look at them, and if anything strikes them, give directions and instructions to be acted upon, and should see, at the next meeting, how far the directions and instructions were carried out. The day or time of the meeting should be selected in such a way as would not seriously interfere with their working hours.

Some manufacturers, such as those of dyers and printers, though they can improve, cannot get better models or printing blocks, but continue to use their old wretched ones, as they cannot afford to make new ones.

For such purposes local bodies should arrange for funds to make new patterns or blocks. Some small rewards might be given to encourage those men who act up to the new ideas pointed out to them.

The Conference consider that these remarks adequately illustrated the manner in which local boards might carry out practically the suggestions already made. The Conference desire to remark that the old blocks are the best in design, and what is wanted is that they should be renewed.

Resolutions.

16. RESOLVED.—*That the district local school, if there is an industry, for example, especially in such places as Chiniot, Jandiala, and Kasur, in the districts near Lahore, where well marked, but small, art industries exist, should be made the unit for tuition; that lads who have received a little primary education should be taught drawing by masters trained in the schools; that the principal craftsman should be encouraged to submit the work of his pupils to inspection, in the first place by the local bodies, and, where opportunity occurred, by the Principals of the Schools of Art or their Assistants, who should be in a position to point out any glaring indications of bad design or improper outside influence, which might be acting prejudicially to the local industry, and that the local bodies should endeavour to correct such faults.*

The resolution was carried unanimously, as was also the following:—

RESOLVED.—*The Conference are also of opinion that a general primary education, to include drawing, such as already practically exists in the High Schools of the Bombay Presidency, should be the basis of the Art Industrial Training as previously defined; that the local craftsmen might be made use of to conduct the local technical training, but that effective supervision of their work should be enforced through local boards, and that the Principals of the Schools of Art or their assistants should have facilities for pointing out and controlling any cases in which bad design or careless workmanship or foreign influence is acting prejudicially on the local industries. The Amritsar Schools described by Mr. Nicholl are noted as good examples of such local industrial training. These remarks apply to local centres of Industrial art from which the best pupils would gravitate to the Provincial School of Art. The Conference are of opinion that in correspondence and discussions on the subject of Schools of Art, and the work being, or which should be, accomplished by these institutions, considerable ambiguity exists through want of precision. The proceedings of this Conference have clearly defined the limits of art industries and of Industrial or Engineering Schools. The charge has been made that Schools of Art have frequently injuriously interfered with the handicrafts by furnishing the hereditary craftsman with foreign designs, and the opinion has been expressed that they should leave all such work alone or take to the advancement of "Technical instruction," but the Conference submit that there is no difference between the work being done in teaching artizans and that which would be embraced by technical instruction as distinct from the work being done by Engineering Schools and Colleges.*

RESOLVED.—*The Conference adopt the remarks of Mr. Griffiths as set forth in paragraph 6 of his report of 14th December 1892, as expressing their views on the subject of the models used in Indian Art Schools, but they agree with Sir E. Buck and many friends of this country that Oriental models should be as*

extensively employed as is possible, and that the examples used in district schools for educational purposes should be mainly derived from Oriental sources. The Conference recommend that a complete series of examples or models should be prepared for use in district schools by a Committee composed of the Principals of Schools of Arts and other experts.

In addition to Colonel Jacob's and similar examples, the Conference has placed before them such a series of Oriental examples which had long been in use in the Lahore School of Art, and which have been adopted in the North-Western Provinces, and it was understood also that similar examples were in use in Bombay. These were thought to be most admirable, and it was considered that there is indeed so much material available that a more advanced series might easily be prepared. It followed, of course, that the teachers for district schools should be mainly trained by such examples.

CONNECTION OF ART SCHOOL PRINCIPALS WITH MUSEUMS.

17. As regards the seventh question :—"whether art collections in the museums should in any way be regulated under the advice of the Principals of Schools of Art, *Mr. Griffiths* stated that his personal experience was that so much work was thrown on him as Principal that he could not overtake it; that assistance was required if a museum was to be supervised by him; that his time was taken up by furnishing reports as an art referee; that having been accustomed to express his ideas in one way, writing was naturally more laborious to him and took more time. *Mr. Jobbins* also gave examples showing that a considerable amount of outside work was required from Principals of Schools of Art. *Mr. Griffiths* then submitted a proposal which was carried unanimously, as resolution. *Art collections of Museums.*

RESOLVED.—*If for financial reasons it is not possible to appoint specialists as curators of the Art Museums, the next best thing is to appoint the Principals of the Schools of Art to the posts, but having regard to the amount of work the Principals have already to perform to carry on their schools efficiently, the Conference are of opinion that the Principals, if entrusted with the curation of museums, should have adequate assistance. The Conference also consider that it is important that too much outside work should not be thrown on the Principals of the Schools of Art who should be relieved to a very large extent from clerical work, so that they may devote most of their time to their duties as experts.*

CONNECTION OF ART SCHOOLS WITH TRADERS.

18. The *President* proposed that an eighth subject should be added to the heads of discussion, *viz.* :— *Dealers*

"Whether any arrangement could be made by Schools of Art for a more close co-operation with the traders in artware."

He said that it must be borne in mind that although the principal object of the meeting of the Conference was to deal with the art side of the question, it must be remembered that the industrial classes of the country, whom the members desire to benefit, could not profit unless large markets were created for their ware. A small number of real works of art would always find liberal purchasers, but the Conference had to provide for the taste of the poorer and far more numerous members of the community who must have cheap goods or none at all. As the demand can only be met through dealers, he asked if it were not desirable to hear their views on the commercial aspect of the question and to endeavour to meet their wants. The dealers, he said, wish to obtain articles that will sell, and it is only good artistic (though it may be cheap) ware that will find a permanent and increasing market; it is therefore to their interest to aid schools of art in raising the general art level of education in India, but they cannot be expected to seek the assistance of the schools, or to co-operate with them, if the latter in any way enter into trade competition. He therefore proposed that the schools of art should not take private orders for work—to be done in the schools—but that they should refer purchasers to the regular dealers, for whom, however, they should be prepared, if necessary, to make duplicates of exhibits which were in the museums or show-rooms attached to the schools. It followed that no information as to prices should be given to private individuals. Contracts should also be made with dealers to take the work turned out in the schools, or at all events the first refusal of the examples be given to the merchants. If no such arrangements could be made, the work should not be sold in the schools, but made over to agents to sell on commission. It was quite clear, he thought, from the members' inspection of the present Punjab Exhibition alone, that the dealer could not effectively control the artisan; in fact, that his influence upon the art development had been, in the great majority of instances, most disastrous. The Conference had laid down that schools of art alone could, with any prospect of success, effect improvement. There seemed to be a general opinion even amongst cultivated persons, especially in Europe, that European officials were destroying the arts of India. The President continued :—

"It is, I believe, your unanimous opinion, gentlemen, that this is not the case.

"It is the Indian craftsman himself who is hastening his own ruin; he accepts the suggestions and orders of all patrons, however crude they may be, and because he has evidence that

European knowledge means *power* and *profit*, he thinks everything *European* must be good, or at all events will bring in money.

"You all have daily practical illustration of the truth of my statement. You know how difficult it is to get the artist to keep in the straight path of Oriental design; how, if your backs are turned for a moment, some objectionable European feature, good enough in its proper place but wholly unsuitable and barbarous when applied to Oriental art, is introduced. It requires your constant vigilance to defeat this tendency. You know, moreover, how even the best men deteriorate, and scamp their work when left to their own devices. There are several most prominent examples of this in the cases of men of even European reputation in the present exhibition.

"Under these circumstances, the uncontrolled influence of the dealer is most prejudicial, especially where he attempts to design for the workman, and particularly so if he introduces the Continental European element as is frequently the case.

"The Indian workman is peculiarly susceptible to such influences. He must therefore be controlled, and to effectively do this we must be on friendly terms with his direct patrons—the merchants. We shall to a large extent control them by our type collections, but more can be done by personal and direct combination with them.

"Another point occurs to me in connection with this subject, and it is this. Is it right to allow artists to copy or alter museum exhibits without restriction? There are examples in the exhibition that show most mischievous results from there being no such restrictions. It is suggested that valuable designs should be registered, and that Native Governments who have museums should co-operate in this scheme."

The President's suggestions were accepted by the Conference as a resolution and carried unanimously.

Protection of designs, etc.

19. RESOLVED.—*It was the opinion of the Conference that any valuable specimen deposited in a Museum should be legally protected. The Museum authorities should assist the artizan in registering and so legally protecting his own original designs, and they should label all articles so registered as not to be copied. In short, the Museum authorities should do everything possible to help the craftsman to protect his own interests.*

Influence of wholesale dealers.

20. *Dr. Watt* observed of the wholesale art dealers that these gentlemen have sought to secure monopolies of the productions of certain artizans. They have employed them upon fixed designs of carpets or patterns and shapes of metal ware from one year's end to another, with the result, only too patent everywhere, of native designs degenerating into European necessities.

RESOLVED —*The Conference are of opinion that these wholesale dealers are rapidly extinguishing many purely native industries and, through the rise in price for certain articles of household necessity or personal adornment, are forcing the people to abandon the articles produced by their own artizans, in order to take to European imitations or substitutes.*

They believe that the middlemen have never shown a very pronounced desire to encourage Schools of Art and Art Museums, since the professed object of these institutions is to foster purely native handicrafts.

Inspection.

21. The *President* suggested that, if the views of the Conference are carried out, the Schools of Art will become centres of art life in a province, and their principals be far more powerful for good than they are now. Sir E. Buck's observations are valuable in this connection. He writes, "The development of special instruction at the schools themselves of a small number of pupils in one or two narrow grooves is calculated to have very widespread influence on the art of the country, and indeed may not be unlikely to lead the artizans who are taught into a specialized style too strongly impressed by the individuality of the instructors." Seeing, then, the increased powers which it is proposed to give, the *President* said: "May it not be desirable to inspect the schools themselves in a somewhat different way from that at present adopted." He therefore proposed that it should be suggested that Schools of Art should be subject to a triennial or quinquennial visitation by a committee of experts (of which the Principals of the Schools of Art and Directors of Public Instruction should be members) appointed by the Government of India, who should have power to make a report to the Local Government, and to offer suggestions for improvements and alterations where desirable; also that a visitation might be made at any time on the requisition of the Government of India or of Local Governments. The General Medical Council in England has such powers and makes visitations of examining and teaching bodies in England. The Committee might be a permanent one and be composed of high officials and experts, and the universities might have representatives upon it. It was thought that this suggestion might be of assistance to the present supervising authorities.

The Conference carried the above as a Resolution.

The Committee were of opinion that the more frequently visits are made to Schools of Art by officials the more their influence for good would be known and misconceptions removed.

THE QUESTIONS ENUMERATED BY THE GOVERNMENT OF INDIA IN JULY 1885.

22. The Conference proceeded to consider the second subject, *viz.*, the questions enumerated in paragraph 9 of Circular No. $\frac{34}{43}$ of July 20th, 1892. *The questions July 1897.*

1. The further promotion of drawing as a part of the general educational scheme.
2. The employment of Oriental models in school-drawing classes.

These heads had already been disposed of, but in connection with them the President read a paper * written by *Colonel Jacob, C.I.E.*, who had been appointed a Rajputana delegate but had been unable to attend. These remarks were in general accord with the views of the Conference, and it was decided that they should be appended to the proceedings.

3. The establishment of special drawing-classes for special trades at Provincial schools.

The Conference heard *Mr. Griffiths'* remarks on this subject as given in paragraph 8 of his report on Circular No. $\frac{34}{43}$ of 20th July 1892 (Appendix IV). His views were endorsed, and the Conference considered it would be within the province and power of Local Boards to establish classes of that kind at the district centres for which the Schools of Art could easily supply specially trained teachers.

4. The adoption of a duplicate system of types in museum collections.

This question had already been disposed of. It was understood that the specimens would not become stereotypes.

5. The establishment of special training schools at artware centres.

Mr. Griffiths stated that it would be very difficult to find qualified teachers. One man, for example, in the case of carpet-weaving, does the weaving, another the dyeing, and so on; very rarely could a man be found who could teach both branches.

The Conference thought it was impracticable, and that for the present the Central School of Art must do the work if anything is required beyond what the ordinary master craftsman is capable of teaching.

6. The adaptation of Indian art and artware to modern requirements.

The Conference considered that, with the exception of what has already been said on the subject at the previous meetings, no further remarks are required. There is a greater danger in attempting to adapt the Indian art and artware to modern requirements than in leaving it alone.

7. The encouragement of good art by special exhibitions, prizes, and scholarships.

The Conference were of opinion that Provincial Exhibitions have done and do a great deal of good, and might be held in India with advantage, perhaps once for each province, not oftener than every ten years. If prizes are awarded they should be given to the actual producers.

Scholarships are essential to encourage pupils in the districts to enable them to study in the central schools, and even in the capital to stimulate the local pupils; and Governments unprovided with schools could easily make arrangements with other provinces for their reception by providing scholarships for them.

8. A recognized association with committees which have been formed in England for the encouragment of Indian Art.

The Conference having accepted the remarks made in the address on this subject, saw no necessity for further discussing this question.

THE JOURNAL OF INDIAN ARTS AND INDUSTRIES.

23. On the question of advertising the Journal of Indian Arts and Industries, or of including in it news of industries, the Conference were of opinion that the journal should become more than hitherto the special journal of the Art Schools and Museums; indeed, that it might be officially recognized as their journal. They were of opinion that the recognized official existence of such a journal is as important as the provision of type collections. That being so, they suggest that it might be a legitimate charge on the funds provided by Government for art-work. They saw, in fact, no good reasons why Art Museums should not be allowed to publish a journal of their own proceedings from *public* funds more than that the Geological, Botanical, and Zoological and Archæological Departments are allowed to do so. *The Journal.*

* Reprinted in Appendix No. VIII.

In any case, the journal should be more advertized throughout the world, and if the above proposals were accepted funds would be available, and it is hoped that eventually the journal would become a financial success.

Mr. Jobbins suggested that there was a proposition to utilize the Indian museums for illustrating the more valuable and more suitable objects in them, from a technical point of view, and that the suggestion to amalgamate the two journals was, therefore, both practical and useful. It was suggested also that arrangements be made to supply additional copies of the plates to the Schools of Art and their affiliated institutions.

TECHNICAL WORKSHOPS IN NATIVE STATES.

Native States.

24. Certain correspondence reprinted in Appendices IX and X was read from Native princes who proposed to start technical workshops, *viz.*, His Highness the Maharaja of Jummu and Kashmir and His Highness the Maharaja of Jeypore.

Mehta Bakhtawar Mall stated that His Highness the Maharaja of Jodhpore proposed to start technical workshops as well as a museum. *Sahibzada Ghulam Ahmed Khan* reported that the Gwalior Durbar wished to start such workshops as well as a museum.

The Conference adjourned at 5 o'clock.

Fourth Meeting, January 4th, 1894.

Aniline dyes.

25. The minutes of the third meeting were read, confirmed, and signed by the President on behalf of the Conference. The following Resolutions were drawn up and carried unanimously:—

ANILINE DYES.

RESOLVED.—*The Conference are of opinion that a serious danger threatens the Indian Tinctorial Industries through the rapidly increasing consumption of aniline dyes. It is felt that to check this evil involves many financial and even political considerations, but that something might nevertheless be accomplished by Government in the desired direction. Some action might be taken, through the medium of local bodies, to show to dyers and others in what respects aniline dyes are harmful. It might also be desirable to issue a regulation prohibiting the introduction of carpets, calicos, etc., into museums or exhibitions if coloured with these dyes. It is understood that they serve a certain useful purpose as cheap temporary dyes, otherwise the Conference would have preferred to recommend to the Government of India to totally prohibit their introduction into India.*

EXPORT OF OLD INDIAN ART-WORK.

Exports.

26. RESOLVED.—*With a view to prevent the removal of specimens of old Indian art-work from the country by collectors and others, the Conference are of opinion that no such specimens shall be removed without the previous sanction of Government, and that if legislative action is necessary for enforcing such measure, that it may be taken.*

ENCOURAGEMENT OF INDIAN ARTIZANS.

Encouragement.

27. *The Conference are of opinion that much might be done by and under the direction of Local Governments and Administrations in promoting art, and they would suggest that the manner in which encouragements to artizans might be given would be briefly in employing them in the decoration of public buildings, in granting to private individuals* sanads *for the adoption of an artistic style in dwellings and other buildings and in awarding* khilluts *to specially expert artizans and trained students on public occasions. Further, that the articles required for furnishing the residences of high officials and chiefs, over which Government officials have control, and articles required for presentation to native gentlemen as* khilluts *might, as far as possible, be made by Indian artizans and of Oriental designs.*

NOTE BY MR. COLDSTREAM.

Mr. Coldstream's note.

28. *It was further the opinion of Conference that a memorandum received on the last day of the meeting from* Mr. Coldstream, *whom, they regret, that illness prevented from assisting in their deliberations (which was read but unfortunately too late for full discussion), should be attached to their proceedings* as being valuable expression of the views of a gentleman of great experience, who was well known as a liberal and enthusiastic promoter of Indian art and friend of the craftsman.*

The views in general are fully concurred in by the Conference, and indeed the Conference think that an independent view so much in accordance with that arrived at by them, should be regarded as proof of the value of the opinions advanced.

REPORT.

29. The *President* submitted, for the consideration of the members, the draft of a letter to the Government of India, embodying the proceedings of the Conference.

* See Appendix XI.

It was at once suggested and unanimously decided that it should be accepted as the report which should serve as an introduction to and accompany the proceedings.

RESOLVED.—*The Conference accept the report, as framed by the President, as fully expressing their views, as evidenced by the detailed proceedings, and authorize him to submit it as an introduction to the proceedings of the Conference.*

A letter was received from *Mr. M. B. Namjosi*, Delegate from the Western India Industrial Association, to the effect that he had been prevented by illness from attending the meetings of the Conference.

VOTE OF THANKS.

After a vote of thanks to the President, which was duly acknowledged, the Conference concluded their business at 1-45 P.M. on January 4th, 1894.

THOMAS HOLBEIN HENDLEY,
Surgeon-Lieut.-Col., C.I.E., President.

Memorandum. No. 7.

With reference to paragraph 3 of the Despatch of Her Majesty's Secretary of State for India, the following members of the Conference, *viz.*, Dr. Watt and Messrs. Griffiths and Nicholl, having seen at Amritsar the original home of Mr. Ram Singh of Lahore, desire to place on record the fact that he owed his art education entirely to the School of Art at Lahore, and that without the training he received there, he would have, in all probability, remained a village carpenter.

No. 8.

APPENDIX I.

ADDRESS OF THE PRESIDENT OF THE ART CONFERENCE HELD AT LAHORE, JANUARY 1, 1894.

Before we proceed to the consideration of the questions which have been placed before us by the Government of India, it may not be without interest if I briefly state my own experience as to the results of the Conference of 1883, and the progress, or otherwise, of the Industrial Arts of India during the past ten years.

The principal subjects of importance which were dealt with by the 1883 Conference were—

1st.—The maintenance in a Provincial Museum of a typical collection of the arts and manufactures of each Province.

2nd.—A careful enquiry into the character and circumstances of each art industry.

3rd.—The maintenance of an Indian Art Journal in which the results of enquiries are published.

As regards museums, I am wholly in favour of their being made the centres of art progress in a Province or District. There are really no other institutions in India by which the purchasing public and the craftsman can become acquainted with each other's wants, or can see what is really worthy, in the one case, of patronage, in the other of studying and improving. In Europe there have been other means of exhibiting or studying works of art. In mediæval times the churches, and latterly the galleries and even shop windows, have afforded such facilities. In India until the opening of museums and exhibitions no such opportunities presented themselves. Under such circumstances it is not wonderful that the art of India is mainly the art of the workshop and of a decorative character, and that we hear of constant discoveries and re-discoveries or the loss altogether of an Industrial Art.

There are many skilled workmen all over the country, who are in search of ideas and, in my experience, the best place to get them is in a well-arranged museum which is furnished with the best examples, both ancient and modern, of all kinds of art work. There are many men who possess wonderful manipulative power and knowledge of what can be done with materials, but who lack the general education that is necessary to originate a valuable work, to whom the museum furnishes just the inspiration that is needed.

I have had abundant opportunities of seeing this at Jeypore, where there has been an enormous increase in the amount and variety of art-work since our Exhibition of 1883. Prior to that year a good deal of engraved brass was made at the Jeypore School of Art, but the intro-

duction of designs in *repoussé* in the same metal, and their application to practical purposes, led to the improved demand and supply to which I have referred.

The work began with a large silver plate, which I was requested to have made for a presentation. I chose a Delhi design which Colonel Jacob had at one time casually mentioned to me as being perhaps suitable for such a purpose. We sent to the Indo-Colonial Exhibition of 1886 a large number of such salvers made in brass, and by fitting them with folding stands and making them flat so as to serve as tables, met a want which created a large demand for them.

We have here an illustration of the fact that we must be practical if we wish to make our industrial work saleable on a large scale.

The workmen have copied the designs and modified or, in some cases, improved them, and have adapted the style of work or the ornamentation to all sorts of vessels—whether successfully or not you will be able to judge for yourselves from the duplicates of our Imperial Institute collection, which are shown in the present Exhibition. There is no fear that want of variety will prevent the ware from maintaining its popularity. I have, however, lately introduced a number of pure Hindu designs from the Technical Art series of drawings published by the Government of India because those of Mohamadan origin which formed the bulk of the collection were beginning to lose interest for some persons. The latter are perhaps in many ways superior. Now although I and others have occasionally suggested new departures, on the whole I think I may fairly say that the workman has done the most. He walks round the museum, sees something new, and, after a time, produces a piece of work which is not exactly an imitation, but in which the inspiration of his model is clearly traceable. Of course he often makes fearful mistakes because his general culture is so limited, but, on the whole, it would appear that the help he has obtained has been on the right lines. It is the rule of our museum that any specimen of Oriental workmanship, unless it is exhibited as an object to be avoided, may be lent to, or be copied by, any artist who applies for permission to reproduce it. I have lately discovered that some unexpected mischief has ensued, because too often, under the influence of the ordinary dealers, the workmen have made alterations in the design, in the colouring, or in the materials, which have, to a large extent, changed the character of the object, in the majority of cases, for the worse. It is annoying to have a piece of metal-ware pointed out as a reproduction of a much admired *chef-d'œuvre* in the Jeypore Museum, and to know that, by ignorant modifications, it has become anything but what it professes to be, *viz.*, a true copy of the original. It is a subject for discussion then, how far such loans are admissible without conditions being made.

Another advantage to be derived from a museum is that visitors and dealers can order copies of exhibits from the artists themselves, and here I think that I was at first in error in clearly noting on the museum labels the prices which I had paid for the different articles, and that a similar mistake has been made in the Journal of Indian Art. I was informed by several London dealers that it was not possible, even in India itself, to supply articles at the rates quoted, and that purchasers, often made very erroneous estimates as to cost of carriage, and allowed nothing for profit, agency or interest.

It is then necessary, in the interests of the *trade*, to leave out the prices on the labels.

The exhibitions of the production of the country has also a valuable end in increasing the love of the beautiful and the demand for it amongst the people themselves, and in exciting emulation amongst the artists. Nothing has been more clearly proved than this at Jeypore. When the museum was first opened the people hurried through the rooms and only seemed to take a general interest in their contents. Now the inhabitants of the place, as well as visitors from a distance, come again and again, criticise the exhibits, and spend hours in examining details. They are learning how to use the collections, and this new departure will probably involve more care in providing for their wants, and eventually lead to a good market amongst them of their own artware.

I may observe that although the native of India is so conservative in many ways, yet he is waking up to the charms of novelty, and appreciates the efforts which are made, undoubtedly more successfully, "by foreigners than by our own merchants" to meet his wishes and necessities, especially in the matter of what an American calls notions. Our bazars are flooded with small articles of this kind which could well be replaced by really artistic, Indian or English, work. You may recollect that the remarks on this subject of Colonel Tweedie, our Consul-General in Bagdad, a short time ago attracted some attention.

Our visitors number a quarter of a million per annum. They come from all parts of India. Apart from the pleasure afforded there must be an immense educational advantage in influencing such huge numbers. I am glad to be able to report that during the past ten years much public interest has been taken in the establishment of Industrial Museums. For example, in Poona,

the Reay Industrial Museum was founded in January 1890. It was followed by the establishment of the Industrial Association of Western India, in connection with which two Conferences have been held. Much interest, it appears has been aroused in the Bombay Presidency in this matter, I am aware that progress has been made in other Presidencies also, but need not detain you by adverting to them at length.

In Native States also there are signs of increased activity. The great interest of His Highness the Maharaja of Jeypore has been expressed in many ways, as for example by his large contribution to the Imperial Institute, his heavy expenditure on the Jeypore Exhibition, Museum and School of Industrial Art, as well as on the publication of expensive works of art. The Ulwar Darbar has a small museum and series of technical workshops, and in September last I drew up a scheme for the establishment of a small museum in the very beautiful Jubilee Victoria Hall at Udaipur, and I am now informed that His Highness the Maharana intends to have the project carried out. In Baroda also a fine museum is on the eve of completion, and I was told by His Highness the Gaekwar, when he was in Jeypore last spring, that he intended that it should be filled with as complete a collection as possible. It is not too much to hope therefore that ere long all the capitals of importance will have an institution of the kind. My idea is that such local museums should not be devoted merely to the encouragement of local arts and industries, but that they should be made educational museums also, as it is really wonderful what interest can be aroused and pleasure afforded by the exhibition of carefully selected models and typical collections. In the Provincial capitals they should be *attached to the Schools of Art*, especially if connected with the Educational Department.

As regards the second head, it is stated that the survey of the art manufactures and industries of the country is now almost complete. This in the main is quite true, but it is necessary to keep adding to our knowledge, as the changes that are being made in our day are far more rapid than they ever were before—owing to the increased facilities of communication, and the disturbing influences which arise from the large influx of foreign visitors every cold season; from the influence of the press, especially of the illustrated portion of it; and from the greater demand for cheap curios. In my own province of Rajputana there is little ground left to cover as regards the description of the art industries. Colonel Jacob has also so well illustrated on a large scale the ornamental details of the architecture that in that department there is not much to be done. Still no doubt enthusiastic students will yet find their reward in the discovery of subjects for description, though my examination of most of the collections of the Chiefs has rather disappointed me to the extent of material available. I do not think we should be too minute in our enquiries as to technical methods and trade-secrets, and especially in the publication of them, as we thus run the risk of diverting work from the country. The textile industries of India have suffered very seriously from such enquiries as well as from other causes, and I, moreover, saw a small manufacture of Indian curios going on in the basement of a Continental European Museum which proves that there is some ground for my fear that even our minor arts are in danger. A general description then of the arts is all that is necessary. It is by the accumulation of facts and illustrations, and the publication of them, that we shall ultimately be able to come to more correct conclusions as to the origin and history of art in this country. This is a difficult enquiry, and our data are often very misleading. For example, when in Constantinople in 1891, I was offered a piece of so-called old Persian pottery, which had just arrived overland, from that country. On careful examination I found that it was one of four very special vases which had been reproduced for me in our School of Art from an old painting on the walls of the Amber Palace near Jeypore. How it got to Constantinople I do not know, but a collector in Europe would certainly have had some difficulty in making out its history, and might have been seriously misled. Again, I bought in the same city a specimen of inlaid wood similar to that which is done in Mainpuri in the North-West Provinces, which came from Broussa in Asia Minor where such work has been produced for a long period. We in India, who know what facilities for interchange of ideas and spread of the arts are secured by pilgrimages to distant shrines, can understand this easily enough, especially in these days of copying and of imitating the arts of one part of the country in the workshops of another, perhaps a thousand miles distant, but many mistakes have been made in Europe for want of this knowledge. For these reasons I think that we should encourage the accumulation and record of all facts, however small, which seem to bear on the history of our *presumably* local arts.

I do not think that as a rule we should try to introduce the arts of one province into another centre. If we do this with success, we only hasten the loss of individuality, and what Garnier says will be the inevitable result of modern civilization, *viz.*, the reduction of all the arts to one dead level, and, in the end, the blotting out of all true beauty and progress.

If we wish to have new ideas and new manufactures, I would suggest that we should go further in search of them, and on the whole would prefer to seek fresh models from Byzantine or Moorish art—the parents of our Indo-Saracenic Schools, or from Hungary where are still to be found many ancient Oriental designs. The museum at Buda-Pesth, for example, will, I believe, afford much that would be of value to us in India.

At no similar institution on the Continent did I find the history of art better illustrated than it is there under the able supervision of Herr Pulski, from whom I obtained a number of valuable hints, and who, I may remark, is always pleased to be of service to our countrymen.

At Jeypore there are collected together specimens of the Industrial Arts of all India and the adjacent countries, and beside them are placed casts and reproductions of the grandest art-work of the past, both of the East and of Europe, in order that our artists and visitors may see for themselves what has been considered beautiful by other nations, both of the ancient and modern world, and that the former may learn something of the history of their own crafts. If a copy of any special work is wanted, particularly if it be in metal, it can generally be made in Jeypore, so well are our workmen acquainted with the technical side of their business (as you may judge from one or two examples I have brought with me), but they cannot so easily and artistically adapt those methods to new creations.

It is not wonderful that all this display of the wealth of ornament and beauty of other countries and of different periods should inevitably modify the style of the art of Jeypore, but it is better I think to let it do so silently, by the influence of these carefully selected types and models, without our interference, than to rudely, and perhaps quite erroneously, force our own ideas on the people. We must recollect that in some cases, as for example, in the architecture of North India, the beauties, we so much admire, were the outcome of an eclecticism, which was quite as much in danger of going wrong three centuries ago as it can be if exercised in other directions in the present day.

I have now to refer briefly to the maintenance of an Indian Art Journal.

You are aware that such a journal has been published by Mr. Griggs of London with great regularity every quarter since 1884, and that, on the whole, it has maintained a high standard of excellence, but few, perhaps, know that this has been done at much sacrifice, there having been on specially good numbers considerable pecuniary loss, which has only been compensated to him by the advertisement of his skill the journal affords, and the consequent increase of other business. All lovers of art should therefore feel grateful to the publisher for the continued efforts he has made to support the enterprise, and should endeavour to increase the circulation of the journal in every possible way. The title of the journal has been lately enlarged so as to include industry generally, and this will perhaps solve the problem of its being kept going with profit to the publisher and advantage to the public. It will hardly be possible to continue to produce every quarter so many illustrations as have appeared in the past unless the scope of the journal is so widened. It occurs to me moreover that the public interest in it would be increased, and the circulation improved, if short contributions, and correspondence of all kinds from museums, officials, and local associations, as well as from merchants and workmen, were received and if notes and queries were encouraged.

This could hardly be done with success unless the publication became a monthly one, and possibly it might be so arranged, it being understood that illustrations would only be issued every third month with specially selected monographs. It might be possible to produce the ordinary numbers in India and the special ones in London, and to combine other publications with the journal.

The question of editing such a journal, in co-operation with the publisher, is one that requires consideration, as at present Mr. Griggs acts for the most part in both capacities. At the first meeting of the Conference of 1883 it was suggested that payment should be made for contributions to the journal. As far as my knowledge goes, up to the present date no such payments have been made, nor would funds have been available for them at the low rate of Rs. 2 which is charged for each number of the journal, a charge which involves selling to the trade at one shilling per number. Anyone who examines an ordinary part of from 7 to 12 plates of the paper, must see that it is indeed almost impossible to continue the work at such a low rate, yet unless the contributors are paid I fear the present standard cannot be assured. All this requires serious consideration and discussion.

The Technical Art Series, which is issued from the Surveyor-General's Office, is of great value, but it cannot supply the place of a journal with coloured plates, and for that reason alone great efforts should be made to keep up the Journal of Indian Art and Industry.

A few words may be said on other publications which have been issued since 1883.

Sir Edward Buck has referred in terms of high and justifiable praise to the portfolios of Colonel Jacob, which are circulated, at almost nominal rates, by the kindness and liberality of His Highness the Maharaja of Jeypore. To the same princely patron of art is due the presentation to many public bodies of my own large volumes on the Jeypore Exhibition. The late Chief of Ulwar also made a generous distribution of a similar work on the art industries of Ulwar and the treasures of his palace. To these great Native Princes the best thanks of all lovers of art are due. Other large volumes have been published since the last Conference sat. In Vienna a magnificent work on Oriental carpets is in course of publication. It is a permanent record of the beautiful examples which I had an opportunity of seeing privately in the Industrial Museum in that city in 1891 before the exhibition of them was opened. I have also heard from Mr. Griggs that he will bring out what he thinks will be a still finer book on the same subject early this year. I cannot help referring here to the hopes that have been raised that Mr. Griffiths' valuable reproductions of the Ajunta paintings will shortly appear. By assisting in producing such splendid memorials of their ancient arts as this work will be, Native Princes and wealthy nobles and gentlemen can do very much to prevent the decay of these arts, to say nothing of adding to their own fame and keeping their memories green. I submit for your inspection a *fasciculus* of the former work, and also Mr. Griggs' great book on the bindings of the most valuable volumes in the Royal Library at Windsor, to enable you to judge how much the art of chromo-lithography has lately developed and how particularly well adapted it is for the illustration of industrial art productions. Six of the illustrations in the July number of the Journal of Indian Art and Industry are reproduced in the same style and from the last-named book.

I have mentioned some of these works because I think that many would be encouraged to prepare similar ones if they would only realize that it is not the letter-press which is of such great importance but the illustrations. Many are deterred from writing for the journal or from bringing out monographs, because they are afraid that, either the time at their disposal or their knowledge may not be sufficiently great to enable them to write as minutely or as learnedly as they would desire, on a subject in which otherwise they have taken much interest. The truth is that any one who has the opportunity of merely illustrating rare works of art is doing inestimable service, which is often the more valuable because he does not publish theories regarding them which may afterwards prove to be incorrect.

What is most important is the accumulation of facts and the reproduction, if possible in colour, of everything that is beautiful.

It is stated in Circular No. $\frac{34}{43}$ of July 20th last, that the Government of India are satisfied by the evidence before them that the degradation of some branches of Indian art has not been effectually prevented. They desire to enquire "whether any further measures can be suggested which may tend to maintain, or restore, a higher standard in the art wares and manufactures of the country." I am afraid we must all agree in the truth of this view. The causes of this degradation are not difficult to ascertain. The main one is, in my opinion, the fact that Indian artware has become commercial. It is bought and sold by the ton and the gross. There is now therefore little scope for the exercise of the taste or inventive power of the artist, who has merely to carry out the dealer's ideas in as short a time as possible. The time element is fatal to the Indian craftsman, whose greatest works were always produced when he was not hurried. Some of the dealers have no knowledge of art at all, and this is the more serious, as in this country it is the dealer, and not, as in Europe, the manufacturer, with his larger *clientele*, and perhaps artistic aid, who directs the workman.

In former days moreover the tourist sought out specimens of artware in the homes of the workmen or in the bazars, so that he might have proofs and perpetual memorials of his travels. Now he is content to make his purchases at the port of departure and to accept the merchant's word for their genuineness and value. Such men lose all the charms attending the acquisition of works of art, but it is the spirit of the age, and we shall find it hard to contend against it.

Now Indian art has become commercial, the great European collectors no longer care for it; such is the opinion of my friend Mr. Purdon Clarke, communicated to me only a few days ago, an opinion confirmed by my own experience at the Art Metal Work Exhibition of the Imperial Institute last year. Many beautiful things were shown there, but the bad name attending modern Indian productions seemed to deter the public from attending in large numbers, and as yet I cannot say that the results of that Exhibition, much as it was appreciated by connoisseurs,

have greatly developed trade or a desire to acquire really good examples of our artware. It is for us, gentlemen, to ascertain whether it is possible to meet these difficulties, to try to teach both purchasers and producers to differentiate the good from the bad, and if we cannot directly guide the dealers, at all events to see that our Art Schools and our museums only supply and purchase the best examples, and do all they can to discourage the sale of indifferent ones. If exhibitions are kept in the hands of the officers who manage the institutions I have referred to, and of real lovers of art, if collections for European museums and societies are made only by them, if care is taken that the illustrations in our books and journals are of the best character only (unless, indeed, they are included as examples to be avoided or for the sake of instruction) we may be able to ensure a higher standard and thus indirectly force the less educated middlemen to keep and sell only good work.

I have the utmost confidence in our art schools and teachers, but they cannot be everywhere. I would endeavour therefore to encourage local enthusiasm, wherever it may be found, and to make use of it, especially for the searching out and encouragement of individual and local talent. Surgeon-General Murray in Agra, Mr. Growse in Mathura and Bulandshahar (whose death is so much to be deplored), Mr. Muloch in Shahjehanpur, Mr. Coldstream in Hoshiarpur, and many others, revived old arts and made great industries of them; and to such men as these we must look more than to the ordinary dealers for the prevention of degeneration. Much may be done on the spot by rejecting bad and careless work; such, for example, as a piece of exquisite wood carving done on a board full of knots, or a badly fitting hinge, or scamped work of any kind. In fact, I would give municipalities authority, acting on the advice of such persons as I have described, to reject all bad work, or to compel the workman to send it to a school of art for approval if he objected to the decision. Very much good may be done if all local officials and friends of art will take a special interest in talented workmen, and will urge them to confine their efforts to producing only real works of art for which our museums and schools of art, acting as agents, should ensure for them good prices. If it became known to collectors that really superior examples of art might be obtained through the agency of such institutions, I believe a small but most important market might be created for them. A collector told me in England last year that he had friends who were always on the look out in India for him for good specimens of art-work. There would in all probability be many such men in Europe and America, as well as dealers, who would be glad to give similar commissions to experienced officials. They would, indeed, do better work if they were to pay money in advance, thus enabling the official on the spot to keep the good artist out of the hands of the money-lending local middleman. I pass on to the considerations of the encouragement of good art by special exhibitions, prizes, and scholarships.

The exhibitions which have been held in India have undoubtedly done much to awaken public interest and to stimulate the arts of the country; but I do not think it is desirable to hold them on a large scale too frequently, as the awards which are given then lose their value. Intervals of less than ten years are too short to admit of comparison and to judge of progress. Certificates and prizes should be sparingly distributed, and the latter should be of real intrinsic value. I am of opinion that scholarships should be given more freely to deserving youths, especially to the sons of artists, for I have great belief in hereditary aptitude for acquiring a craft, and these lads should be sent to technical schools of the best kind, where the most talented amongst them should be trained as teachers.

I will now refer to the association with committees which have been formed in England for the encouragement of Indian art. I think that we should welcome all efforts to develop the industrial arts, provided that there is no attempt to interfere with our action in this country, as I hold strongly the view that those alone who are on the spot can deal with the varying local conditions under which the arts are carried out in this vast empire. In my opinion it is quite impossible for any society in England to prevent the degradation or materially to assist in the development of Indian art, which can only be influenced for good by the intelligent, sympathetic, and persistent efforts of responsible officials and enthusiastic laymen in the country itself.

English societies can help us however by promoting exhibitions, by recommending our wares, by purchasing them, by cordially supporting us in our difficult task, and by just and intelligent criticism.

When I was in London in 1891 and 1892 I was a member of the council and of several committees of the Imperial Institute, and had some connection with the Society for the Preservation and Encouragement of Indian Art, and I came to the conclusion that both these bodies might be of great use to India, though in different ways, as both aim at holding exhibitions of Indian

artware, and the former wish also to act as agents between the merchant and the producer in so far as they desire to give all possible information regarding the products of India, and to keep up in their galleries complete trade collections.

The council and governors generally are particularly anxious to give prominence to India, and showed this by devoting their first exhibition, when the building was informally opened in 1892, entirely to Indian art metal-work; and I have just received a letter from Sir Frederick Abel, the Director, to the effect that there will be an exhibition of porcelain, pottery, and glass in the course of the present summer, for which our support and co-operation are earnestly and especially invited.

At present some may think that the galleries set apart for India in the Institute are not as spacious or as well placed as they ought to be; but in all probability, if the contributions of this country increase in value and interest, better accommodation will be provided for them. When the New South Kensington Museum buildings are completed and concentrated, I am of opinion that the galleries and collections of the Indian Museum, which are at present on the opposite side of the roadway, and adjoin the Indian Section of the Imperial Institute, might with great advantage be made over to that body, thus securing ample room for the display of the industrial and art wealth of this empire.

I also consider that more efficient and cordial co-operation with the Institute would be assured if the Principals of schools of arts and museums, as well as other persons in the different provinces, who can influence the industries and arts of the country, and who at present are generally nominated as governors when in England, could be made corresponding members of the Institute, with authority to represent its interests when in India and in London when on leave.

The society which I have mentioned has held small exhibitions of women's work in London, in Chicago, and in Bristol, and can certainly do good by continuing such efforts, especially in the provinces. It has, moreover, endeavoured to interest the public by contributions to the press. I think there is an advantage also in keeping up direct communications with associations of a general rather than of a special Indian character, and would therefore suggest that the Indian institutions in which we are interested might find it convenient and useful to co-operate with the Museums' Association, of which the third annual general meeting was held in 1892. The report of the fourth meeting has not yet reached me. I will not dwell long upon the subject of technical education, which is perhaps the most important which can occupy our attention.

The English Technical Instruction Act of 1889 defines technical education to mean instruction in (1) the principles of science and art applicable to industries; (2) the application of special branches of science and art to specific industries or employments; (3) any other forms of instruction including modern languages and commercial subjects) which may be approved by the Science and Art Department and are stated by the local authority to be required by the circumstances of the district.

A more useful definition is perhaps that of the Royal Commission appointed to enquire into the matter in 1888, *viz.*:—

"Instruction in the principles and practice of domestic, commercial, agricultural, and industrial work." We are chiefly concerned with the last head in this list.

At present the vast majority of the young men of this country who wish to rise in the world prefer such an education as shall lead to a clerkship, to becoming a pleader or official, or to anything but a good artizan or even a merchant and employer of labour.

One reason is that there are so few opportunities at present of testing the results of technical instruction, or even of obtaining an education, which will fit a youth for a practical commercial, industrial, or art career.

Moreover the openings for such men when fully prepared are as yet comparatively few. I am aware that efforts have been made in most provinces to meet this difficulty by the founding of technical institutes or schools, and that it is proposed to institute educational tests of a special character; but I am not sure that these tests, as at present devised, are simple enough, or that the facilities for obtaining a technical education are sufficiently elementary and widely extended to meet the wants of the community.

Of course it is of the utmost importance that provision should be made for the instruction of teachers and highly trained youths to occupy important positions, such as superintendents and managers of works; but it is still more necessary that the workmen themselves should be

taught, and this can only be done by introducing elementary technical education into the village schools, and by holding examinations which shall be equivalent, at the highest, to that known as the Middle Class Examination, to be conducted entirely in the vernacular language of the province.

The instruction of a special technical character which is required for village schools will probably be confined to drawing and the elements of design, the right methods of using tools, and the general principles of art.

It is only by the constant repetitions of simple forms with pencil or, what is better, the brush, or tools, that facility of execution is obtained. I have seen the son of an artist draw the head of an elephant from all possible points of view for months together, so that at last he could sketch his subject with his eyes shut. He also assisted his father in the preparation of his colour and brushes, and, after a time, worked on the minor details of his picture. This is the way the boy is trained in the East, and probably it was the way the artist taught his pupils in the middle ages in the West, and thus they could turn their hands to any branch of art, whether sculpture or painting, whether making jewellery or enamelling, whether working in metal or stone, wood or clay, in all doing what is required with equal facility and truth, the principle underlying all their work being the acquisition of a thorough mastery of hand and eye, as well as perfect knowledge of materials and processes of all kinds, by frequent and prolonged repetition and even painful study.

A friend of mine, Pandit Kundan Lal, of Farrukhabad, tells me that for some time past he has conducted a quarterly vernacular journal for the promotion of industrial art, and mainly for the advocacy of such views as I have advanced. He thinks that most good will be effected by teaching the broad principles of art in elementary classes. Youths should be taught to distinguish the beautiful from the ugly; the true from the false; the points which distinguish good work from bad, the reasons why European work is generally, commercially and for practical purposes, superior to Indian work; and also the absolute necessity that all artizans should, in the first place, attend to utility and then think of ornament.

He would like his countrymen to learn that without truth and thoroughness in their work they cannot succeed in commercial or industrial undertakings and in the practice of the arts, but that, if these points are attended to, there is no doubt that the arts of India will afford as much satisfaction to the natives of the country, and become as popular with them as those of Europe now are. He says that technical education is absolutely necessary, because without machinery India cannot compete with Europe, but machines cannot be as largely used as they ought to be without men to make, work, and repair them. European labour is too expensive; it is essential therefore that Indians should be taught to meet the want.

The Jeypore Museum contains numerous type collections which have been formed solely to help forward technical education; but the professors and masters of the local college take no special interest in them, and do not use them because, at present, the study of the subject does not pay either teachers or pupils.

A short time ago I received a letter from my friend, Mr. Wardle, of Leek, the President of the Silk Association of Great Britain, whom I had consulted on the decay of the chintz industry at Sanganir near Jeypore, which has been nearly ruined by the introduction of cheap machine-made goods, which are direct "copies of the beautiful fabrics of that town." His reply is very interesting in connection with Pandit Kundan Lal's remarks. He writes: "Piece dyeing is now chiefly done by machinery, and so is printing. If your Maharaja wishes to keep out European printed cottons, he should encourage the establishment of a model print works. I feel sure cotton printing can be done as cheaply in India as in England."

It is the same with all industries, whether artistic or otherwise; but I think that though of necessity we are bound mainly to provide for this commercial side of the question, there is much we can do to give it an artistic turn; and also that by continuous personal effect we can encourage a few of the best artists to keep up the traditional handicrafts and to provide for the wants of the lovers of the beautiful and the admirers of real talent in Europe, the East, and America.

Our schools of art have no doubt been of immense service in preventing deterioration; but we have seriously to consider whether something may not be done to strengthen them as well as to increase their influence for good, and their general utility.

The school of art ought to be the centre of the art-life of a province; it should be the institution in which the teachers are trained who are to conduct the elementary art and technical

instruction of the district schools. It should also be the place to which the sons of crafts men who show special aptitude and talent should be sent in order to receive a higher education than is possible in their country homes.

In short it should act, in addition to its present functions, as a normal school, which should work in harmony and co-operate with the general educational institutions of the empire.

The principal art and industrial museum of the province should be attached to its school of art, in connection with which there should also be technical workshops.

Of course the work done by the pupils in these schools must be disposed of; but it is very undesirable that the schools of art should make it a business to take orders from the general public, except as agents for the merchants, who should indeed, I think, have the refusal of the artware which is produced in the workshops. Merchants should be encouraged to look upon the officials of the schools of art in the light of friends rather than as competitors and even opponents. Selections of Oriental models and drawings should also be made, and art primers prepared at the schools.

My remarks may appear somewhat crude and, in the presence of so many experts with much larger experience than mine, even uncalled for, but they are inspired by a strong desire to help the schools, and by the fear that, unless they are strengthened and their influence widened, the industrial arts of the country will fall into the hands of irresponsible, and too often ill-informed persons, who will soon ruin them altogether.

The subject is one which requires at the beginning of a second decennial period the most serious consideration of the members of this Conference. I have therefore reserved the mention of it to the conclusion of my address.

THOMAS HOLBEIN HENDLEY.

APPENDIX II.

Draft Scheme for the Promotion of Industrial Art in India, as finally revised in accordance with the Proceedings of the Art Committee, held in Calcutta on the 11th, 14th, 18th and 22nd December 1883. No. 9.

1. At least one Museum should be maintained in each Province for the reception of a typical collection illustrating the arts and manufactures of the Province.

2. A sufficient sum should be allotted annually for the purpose of making, improving and maintaining the collection.

3. The officer in charge of the Museum should be allowed special facilities for travelling, and should be permitted to draw travelling allowance.

4. It should be his special duty, in consultation and co-operation with local authorities, Art Committees or residents, to visit local manufactories and workshops, to select specimens, to discover the best workmen, to make arrangements for future communication with them, &c., &c.

5. In any place in which there are no existing arrangements for communication between workmen and the public, and in which the workmen themselves are not in a position to deal with customers at a distance, it may possibly be advisable to arrange for the establishment of an unofficial agency through which orders and payment may be transmitted.

6. When the officer in charge of a Museum or other officials are asked for specimens of artware, it will be convenient for them to refer the customer to the agency so established.

7. If any Government is desirous of including in the Provincial Museum a typical collection of artware from other Provinces, the Museum grant should be sufficiently amplified for the purpose.

8. The choice and extent of the typical collection mentioned in the preceding clause should be left to the officers in charge of the Museums of the Provinces concerned, under such rules or instructions as their respective Local Government may determine.

9. It will be useful if facilities are given to the officer in charge of a Museum in one Province to pay occasional visits to the Museums of other Provinces and confer with the officers in charge.

10. An Art Journal, to be published quarterly, should be maintained, which may be utilized as a medium of communication between the officers of the various Provinces. The

Journal should pursue two objects,—(*a*) the history of particular arts and handicrafts, especially with reference to designs and forms; (*b*) the economical advancement of existing arts and handicrafts. The general administration of the Journal should for the present rest with the Revenue and Agricultural Department of the Government of India, the Department arranging for the professional sub-editing.

11. The authorities of any Foreign Museum who may desire to obtain typical collections of Indian artware may be invited to enter into direct communication with the officers in charge of Museums in each Province, or through the medium of the Government of India in the Department of Revenue and Agriculture.

APPENDIX III.

No. 10. ** Note by Mr.* GRIFFITHS *on the Bombay School of Art.*

The School of Art, besides training its own assistant teachers, has also trained and supplied drawing masters to all the High Schools and several private schools in the Presidency and to several High Schools in the Berars and Central Provinces.

It has also trained several men who carry on their professions or trades. Notably one who has executed the models for the Baroda Palace, another who is now the chief worker in silver and gold to the Maharaja of Bhaunagar. Mr. Isaac Benjamin, a Jew, is doing a very good business in Bombay as a designer and maker of art furniture. Others are employed as decorators, others as designers of cotton prints for merchants, and some make a good living as portrait painters, such as Mr. Pestonjee Bomanjee, who has carried off most of the prizes at the several Art Exhibitions in India.

Several of the Native States send students to the school to be trained, such as Baroda, Bhaunagar, Kholapur and Hyderabad, who are afterwards utilized as draftsmen and teachers.

The school supplies the Public Works Department, the Railway Companies and Engineers and architects in private practice with trained draftsmen.

Nearly all the draftsmen on the Archæological Survey were trained at the School of Art. The school has supplied models for all the decorative details of nearly all the public buildings in Bombay.

Return showing the number taught drawing in schools for general education.

Year.	Number taught drawing during the year.	Number presented.	Number passed.
1892-93	12.385	1,802	420
1891-92	11,199	1,752	469
1890-91	9,150	1,772	186

Extract from the Report of 1891-92:—

The attendance returns for the last two years are as under:—

Year.	Average daily attendance.	Average monthly number on the rolls.	Number on the rolls at the end of the year.	Fee receipts.
				Rs.
1890-91	192	254	259	3,752
1891-92	209	263	286	4,469

The distribution of pupils throughout the different classes is shown below:—

	1890-91.	1891-92.
Elementary or Drawing School	241	264
Architectural Drawing Class	36	37
Painting Atelier	16	36
Sculpture Atelier	11	9

* Read at the second meeting of the conference.

The annual examination was again taken by Messrs. Stevens and Wimbridge, the number of students who passed the examination being as under for the two years:—

YEAR.	NUMBER OF STUDENTS EXAMINED.				CERTIFICATES GRANTED.			
	1st Grade.	2nd Grade.	3rd Grade.	TOTAL.	1st Grade.	2nd Grade.	3rd Grade.	TOTAL.
1890-91 . . .	19	45	59	123	7	30	13	50
1891-92 . . .	23	50	72	145	8	18	19	45

There is a satisfactory increase in the highest grade; the number of candidates who qualified as teachers by passing in black-board drawing has risen from 9 to 12, and the examiners remark generally of the Drawing School that the standard of excellence has been maintained. In the Architectural Drawing Class 11 students were awarded certificates; two prizes were awarded and 4 of the students were highly commended and 5 commended. In the Painting Atelier, the examiners awarded eight prizes, and 16 students were highly commended and 7 commended; and in the Sculpture Atelier, 12 prizes were given, and one student was highly commended and four commended. The number of apprentices in the Reay Workshops has risen from 71 to 86; 19 working in gold and silver, 18 weaving carpets, 26 learning wood-carving, and 23 working in copper, brass or iron. All of the apprentices learn drawing, and though there is great difficulty in keeping good teachers, Mr. Griffiths reports that each of the sections is now in full work and turning out articles both useful and ornamental. The total expenditure on the workshops during the year comes to Rs. 8,425, and the sale-proceeds to Rs. 1,617, but a large number of articles are reserved for exhibition. The annual excursion was managed by Mr. Greenwood, who gave the students six working days at Ahmedabad.

Drawing Classes.—Mr. Griffiths reports that the number of students who learn drawing in schools for general education has risen from 9,150 to 11,199, and that the results of the annual examinations were as under :—

YEAR.	1ST GRADE.			2ND GRADE.		
	Number of pupils examined.	Number of certificates granted.	Number of prizes awarded.	Number of pupils. examined.	Number of certificates granted.	Number of prizes awarded.
1890-91	1,772	186	13	213	50	70
1891-92	1,752	469	43	220	71	16

The increase in the numbers passing the 1st grade examination is satisfactory, and Mr. Griffiths reports that the institutions which did best were the College of Science, the Dhulia High School, the Baroda High School, the Kalaka Bhavan, Baroda, the Belgaum High School, and the Dharwar High School. The examiners complain again of the unpreparedness of many of the candidates, notably of those from schools in the Central Provinces. Many exercises were rejected because Rule 9 was violated, the offending schools being the Middle Schools at Khandwa, Bilaspur and Hingonghat, the Alexandra School, Mirkar's School and the Pallow School in Bombay, and the High Schools at Hyderabad, Ahmednagar and Saugor; and the drawing masters are blamed for the small scale of the model drawings sent up from the Technical School, Savantvadi, the High Schools at Broach, Thana, Nasik, Ratnagiri and Satara, and the Middle Schools at Bilaspur, Betal and Chindwara. The results for the 2nd grade examination were satisfactory. The Poona High School again heads the list with 7 certificates and one prize, the Kalaka Bhavan, Baroda, follows, with six certificates and two prizes, the Belgaum High School has six certificates, the Dharwar High School has four certificates and two prizes, and the Poona Native Institution and the Ratnagiri School of Industry each has four certificates. Thirteen candidates appeared for the 3rd grade examination, one of whom passed; and there were eleven candidates for the black-board examination, of whom one passed. Mr. Greenwood was able to visit a few classes, and his remarks are

published in Appendix H. The annual list of schools sending up candidates for the grade examinations is published below :—

Name of School.	Pupils examined.	Certificates granted.	Prizes awarded.
First Grade.			
Elphinstone High School	17	4	..
Ditto Middle School, Bombay	7	1	...
Israelite School, Bombay	7	2	...
New English School, Bombay	5	...	...
Pallow Drawing Class, Bombay	11	...	...
Gokuldás Tejpál School, Bombay	7	...	...
Deaf and Mute Institute, Bombay	4	..	...
Education Society's School, Bombay	5	...	...
Patriotic Institution, Bombay	14	1	...
Cathedral Girls' High School, Bombay	15	2	...
Free General Assembly's Institution, Bombay	6	2	..
Parbhú Seminary, Bombay	5	...	...
Victoria Jubilee Technical Institute, Bombay	4	2	...
Alexandra Girls' High School, Bombay	7	3	2
Young Ladies' High School, Bombay	3	1	1
Dadar English School, Bombay	13	7	2
College of Science, Poona	51	37	2
Panch Howd's Industrial School, Poona	3	...	1
Victoria High School, Poona	5	...	1
High School, Poona	35	16	2
Private Tuition, Poona	5	...	...
New English School, Poona	15	6	...
Native Institution, Poona	29	13	5
Training College, Poona	30	13	...
Municipal Technical School, Poona	26	6	...
City English School, Poona	17	1	3
Nutan Maráthi Vidyalàya, Poona	11	3	...
Private School, Poona	9	...	...
Bishop High School, Poona	23	9	1
English M. School, Satara	1	...	...
High School, Satara	34	11	1
New English School, Satara	6	1	...
High School, Sholapur	15	4	...
Robertson School of Industry, Pandharpur	7	...	...
Training School, Dhulia	4	1	...
High School, Dhulia	22	20	2
Private Tuition, Dhulia	4	2	...
Education Society's High School, Àdmednagar	9	7	...
Mission High School, Ahmednagar	15	7	...
High School, Nasik	14	3	1
Yashvantráo Mahádev School, Nasik	8	3	...
B. J. High School, Thána	18	4	...
Shri Sarasvati Mandhir, Thána	4	1	...
High School, Surat	17	4	1
Mission Girls' School, Surat	10	...	1
High School, Ahmedabad	16	4	...
Ditto, Baroda	17	1	...
Kala Bhavan, Baroda	24	16	1
High School, Broach	12	3	1
Ditto. Nadiad	5	3	...
Training College, Rájkot	11	7	...
High School, Rájkot	2	...	...
John Elphinstone High School, Alibag	21	12	...
High School, Ratnágiri	23	5	...
School of Industry, Ratnágiri	30	12	...
Tedford English School, Ratnágiri	6	1	...
Private Tuition, Ratnágiri	1	1	...
High School, Dhárwár	29	14	1
Training College, Dhárwár	35	12	...
Mission High School, Dhárwár	22	7	1
High School, Belgaum	18	10	2
Ditto, Kárwár	7	3	2
Rájárám High School, Kolhápur	19	7	...
Practising School, Kolhápur	9	1	...
Technical School, Kolhápur	21	2	...
Mission High School, Kolhápur	11	4	...
Anglo-Vernacular School, Kágal	6	1	...
High School, Miráj	32	13	...
Technical School, Sávantvádi	15	4	3
High School Bijápur	10	5	...
N. T. High School, Karáchi	20	6	2
Sind Madrasá, Karáchi	10	3	2
Grammar School, Karáchi	2	...	...
High School, Shikárpur	36	2	1
Ditto, Hyderabad	11	1	...
School of Art, Bhúj	10	7	...
Alfred High School, Bhúj	6	1	...

Name of Schools.	Pupils examined.	Certificates granted.	Prizes awarded.
High School, Akola	25	6	...
Training College, Akola	23	1	...
High School, Amráoti	29	8	...
Normal School, Nágpur	20	13	...
Middle School, Kámpti	10	...	...
Free Church Institution, Nágpur	28	1	...
Agricultural Class, Nágpur	8	1	...
Middle School, Kámeshvar	2	...	...
City School, Nágpur	46	7	...
Middle School, Umrer	16	...	...
St. Frances de Sale's School, Nágpur	14	3	...
Andhra Sabha School, Nágpur	9	1	...
Mission School, Nágpur	1	...	...
Normal School, Jabalpur	27	13	...
College, Jabalpur	3	2	...
High School, Jabalpur	13	2	...
Hitkarini Sabha School, Jabalpur	8	...	...
Middle School, Murwara	2	...	...
Church Mission High School, Jabalpur	5	...	...
Middle School, Sadar Bazar, Jabalpur	2	...	...
Anjuman High School, Jabalpur	1	...	...
Private School, Jabalpur	3	1	...
High School, Raipur	23	2	...
Normal School, Raipur	20	...	...
Rájnandgaon School	3	...	...
High School, Saugor	26	12	...
Middle School, Khurai	23	...	...
High School, Sambalpur	10	5	1
Middle School, Chanda	9	4	...
Ditto, Hinganghat	48	2	...
Ditto, Mandla	19	2	...
Ditto, Harda	17	1	...
Ditto, Hoshangabad	37	1	...
Ditto, Damole	16	2	...
Ditto, Khándwa	18	...	...
Ditto, Barhánpur	7	1	...
Ditto, Bhandára	5	...	...
Ditto, Biláspur	24	...	...
Ditto, Seoni	11	...	...
Mission School, Chhapra	6	...	...
Middle School, Gadarwara	13	1	...
Ditto, Sarsingpur	2	...	...
Primary School, Bohani	1	...	...
Middle School, Badnur	12	...	...
Ditto, Chhindwara	12	...	...
Ditto, Lodhi Kera	4	...	...
Ditto, Sanosar	2	...	...
Total	1,752	469	43
Second Grade.			
Elphinstone High School, Bombay	2	...	1
Free General Assembly Institution, Bombay	5	2	...
Israelite School, Bombay	5	...	...
English School, Dádar	2	1	...
Porbhu Seminary, Bombay	2	1	...
College of Science, Poona	4	...	...
High School, Poona	22	7	1
Native Institution, Poona	12	5	...
New English School, Poona	4	1	...
High School, Sátára	5	2	...
Ditto, Dhulia	2	1	...
Ditto, Bijápur	2	2	2
Ditto, Nasik	7	...	...
Mission High School, Ahmednagar	8	3	3
Education Society's High School, Ahmednagar	2	...	...
B. J. High School, Thána	3	...	...
High School, Baroda	1	1	...
Kala Bhuvan, Baroda	6	6	2
High School, Surat	4	...	...
Ditto, Ahmedabad	5	...	...
Training College, Ahmedabad	4	1	...
High School, Nadiad	4	2	...
Ditto, Broach	3	1	...
John Elphinstone High School, Alibág	2	1	...
High School, Ratnágiri	4	...	2
School of Industry, Ratnágiri	12	4	...
High School, Dhárwár	13	4	2
Ditto, Pelganm	9	6	...
Technical School, Kolhápur	7	1	...
Mission High School, Kolhápur	5	...	...
High School, Miráj	8	4	...

more than to give an Indian student of literature Shakespeare and Milton as text-books. If the student has anything in him he will assimilate and evolve something new. This is what India has done in the past as each consecutive wave of invasion passed over the country, and there is no reason why she should not do it again.

7. The decline of Indian art is much to be regretted, but there is no help for it, as the conditions which brought that art into being no longer exist. What we have to do is to direct it into new channels and adapt it to meet the requirements of the present age. Much of the art work executed in India to-day is dead from its having ceased to be inventive, and as the result of continued repetition of the same work without any meaning. It has no life in it, and the only way to put life into it is to direct the student to a closer study of nature, where he will find fresh ideas and something ever new, and from which his forefathers drew their inspirations with such admirable results.

(3) *The establishment of special drawing classes for special trades at provincial schools.*

8. I do not quite understand what is meant by this. The drawing that is first begun in our elementary schools and then carried on to more advanced stages in the School of Art is that which is common to all trades and professions in which art is employed. The wood carver, the enameller, the embroiderer and the ornamental workers in metals all draw alike; they simply modify it to suit the requirements of their trade. Each craft does not use a special method of drawing. The drawing which Raphael used for expressing a hand or a foot is the same as that which he used in preparing his designs for the goldsmith, and is similar to what the silversmith of Kutch and the wood-carver of Surat use to-day—the only difference being that the former expressed greater knowledge and refinement by his drawing than the latter. What is required and what should be enforced is, that all who are engaged in art industries should be trained to be good draftsmen. This is absolutely the basis of all good work, and this is one of the principal functions of a School of Art, to teach good draftsmanship. To expect a man to turn out a piece of art-work before he can draw is very much like expecting a child to write before he has learnt his alphabet.

(4) *The adoption of a duplicate system of types in Museum collections.*

9. In the working of the Reay art workshops, I have found the adoption of some such plan necessary. For instance, in the collection of metalware which has been sent to the Imperial Institute, each article is so numbered that a duplicate can be had by sending here the number of the article. I should think that this plan would work well in the case of museum collections when the object in view is the promotion of trade.

(5) *The establishment of special training schools at artware centres.*

10. This proposal is, I think, a good one, provided (*a*) that the schools are properly equipped with all the needful appliances for affording instructions; (*b*) that the instructors are efficient and capable not merely in teaching, but also in being able to work out practically every detail pertaining to their special craft; in fact that the instructors should thoroughly know their business—a desideratum I find extremely rare; and (*c*) that the system should be under intelligent inspection. This proposal is somewhat on the same lines as the experiment we are now trying at the Art Workshops in connection with the School of Art. At present instruction is given in the following art industries, *viz.*, (*a*) gold and silver work, (*b*) enamelling, (*c*) carpet-weaving, (*d*) wood-carving, (*e*) ornamental copper and brass work, and (*f*) ornamental iron-work. Each workshop is in charge of a mistri; the best I could find capable of practically teaching his special craft. Each mistri has a number of apprentices under him—those of his own craft preferred, to whom he teaches his business. He has perfect liberty of action in his own workshop, the only condition imposed being that the work turned out shall be the best that can be done as regards finish and design: and in order to attain this end, I have to keep a most vigilant watch over them; otherwise they are sure to go wrong and turn out some most atrocious work. I find that, if by any possibility a workman can go wrong he will do so in nine cases out of ten. Hence my reason above for insisting that the system shall be under competent inspection. To show how necessary this is, and how even the best of workmen are likely to go wrong unless under intelligent direction, I will give two instances out of many that have come under my notice. When I engaged the present teachers of gold and silver work and carpet-weaving, I requested them to make something which would give me some idea of their skill in workmanship. The former set to work and hammered out a shape exactly resembling a glass tumbler, and when I demurred to this form and drew his attention to the lota and shapes allied to it to form the basis of his design, he said that his shape was *gelas ke muafic*

(like a glass), and that it was *nawa fassion* (new fashion). Now this is a man who came to me direct from Kutch, and who, I find, is one of the most skilled workmen in metal-work that I have ever met. Indeed, I consider his execution as good as that of any old work. The carpet-weaver's attempt was no better, for he produced a number of patterns of "Lincrusta Walton" for me to select a pattern for him to work into a carpet, and when I directed his attention to a Bijapur carpet and told him he was to do something like that, he appeared to be very much astonished at my preferring that to the examples he had shown to me. He came from Agra, and he informed me that he was of a family who have been carpet weavers for generations. He is a good workman in weaving and dyeing, but has no eye for colour, so that it will be seen how necessary it is that even skilled labour should be under competent guidance.

11. There appears to be a general impression that skilled workmen in art industries are to be found in India as plentiful as blackberries: and if only left to themslves, would do admirable work; and that it is only when they come under the influence of European teaching that deterioration sets in. To my mind this is one of the greatest fallacies that has ever been propagated, and to it is owing, in a great measure, the deterioration that has set in, arising from the neglect of using ordinary measures for the encouragement and development of that skill necessary for the due performance of good work. This impression, I regret to observe, seems to have influenced the Government in pursuing a *laissez-faire* policy as regards art generally, and art instruction in particular. My experience of the Indian artizan is that the man who can design with taste and execute his designs with skill in a special craft, as well as supervise and direct the work of others, is, as he has always been all the world over, only one in a thousand. As soon as he dies, degradation sets in, unless another master mind arises who can continue the line which he has initiated by directing the work of those whom he has trained. The idea of doing nothing in the matter of art teaching has become so rooted in the minds of those who are looked upon as the disciples of light and leading in all matters concerning India and its art in particular, and they have surrounded the subject with such a glamour of mystery that it has paralysed the Government from taking any very active steps towards its development; whereas Indian art does not differ one iota in its principles and working from the art of other countries, and it is quite as possible to teach the science of that art as it is that of any other. What would be thought of the Government if it left the general education of the country to rest on the reputation which India had acquired in the past in reference to Sanskrit learning and took no steps to educate the people to meet the requirements of the day? And yet this is what Government is doing as regards art education. Instead of the Government having a system of art instructions for teaching, directing and developing that intuitive and innate taste for art with which the Indian artizan is credited, it does next to nothing; the consequence being that any art life there may be in the country will slip through our fingers before more than a few of us are awake to the necessity of doing something to keep it alive.

(6) The adoption of Indian art and artware to modern requirements.

12. As far as my experience goes, this, much to the degeneration of Indian art manufacture, is being carried out as regards the cheaper kinds of artwares.

But it is to the *Objets de luxe* where time and expense has not been spared to make the articles as perfect as it is possible to make them that progress is to be looked for in the development of Indian art, and if these can be made to suit modern requirements and a purchasing public be found for them, a step in advance will have been secured. I have now on the loom in the art-workshop a carpet which, when completed, will be 5 feet by 9 feet. Six months have already been occupied in making a little over a third, so that nearly eighteen months will be required to complete it. I give this as an instance to show the time it takes to turn out a piece of work. All the articles made in the workshops are constructed with a view to meet modern requirements.

(7) The encouragement of good art by special exhibitions, prizes and scholarships.

13. I have nothing to say to this proposal, except to recommend it if it can be worked as I think it would be the means of developing, as it had done and is doing in Europe, a better style of art, and in bringing to the front the best art-workmen, and of practically assisting to work out the scheme proposed in paragraph 6 of adapting Indian artware to modern requirements. I must, however, confess that exhibitions and the awarding of prizes have hitherto not done much good. In the case of exhibitions the artisans have in many instances been disappointed at not finding a sale for their exhibits, and they are now loth to have any thing to do with exhibitions, unless they are insured against loss. So also as regards prizes, I find the workmen too

apathetic to compete. I may here state my experience of the Mayo prizes. In 1879 the Mayo Memorial Fund Committee transferred R10,000 to the School of Art, and a scheme was sanctioned by Government for devoting the interest from this sum to awarding annually two money prizes of R180 each, and two silver medals to the best production in two different classes of art manufacture, such as wood-carving, pottery, stone-carving, embroidery, ivory-carving, enamelling, lacquered ware, etc. The competition was open to the artisans of the whole of India, and the subjects for prizes were advertised in the Government Gazettes and vernacular papers of each province, but the response was so feeble, that practically it was no competition at all, and the scheme had to be abandoned.

14. It is admitted on all hands that one of the principal agents for the encouragement of art, for teaching purposes, and for educating the public taste, are art museums. I have for years endeavoured to impress on the attention of Government the importance of having a good Art Museum attached to the School of Art, which should be the store-house of the best art-workmanship of the past, and I have pointed out the necessity of urgency in the matter before the best specimens are cleared out of the country to furnish the museums of Europe and America, but nothing has come out of it.

15. I think Government might do much for the good of art by taxing those commodities that are exercising such a baneful influence on the art industries of the country. It is agreed that aniline dyes are ruining the fabrics of India, and yet I should have thought that it would be the easiest thing in the world to stop the degradation that has set in by using these dyes by the Government putting upon them such a prohibitive impost duty as to prevent their competing with native dyes.

(8) *A recognised Association with Committees which have been formed in England for the encouragement of Indian Art.*

16. To this proposal I beg to reply in the negative. I think Government should have sufficient confidence in its officers, who have been specially trained for the work, and who are supposed to know their business, to leave the subject in their hands. I can see no good whatever to be gained by associating with Committees in England, for they cannot possibly know anything practically of the diversified conditions of the art industries in the several provinces of India. From the reports of the Proceedings of these Committees, it will be found that many of the members talk of Indian art as if it were a concrete art, and not as diversified and marked by as many styles as the art of Europe. Mr. Kipling at Lahore, Mr. Jobbins at Calcutta, Dr. Hendley at Jeypore, and Mr. Havell at Madras, are far more likely to know practically what are the local requirements necessary for the encouragement of art than any Committee in England. I certainly should resent any interference in my work by any such Committee, as I am under the impression that I know my business. All I ask for is fair play, and means to carry out the scheme which I have proposed for the teaching of art. Of course if means to carry out efficiently my proposals are not supplied—if I am asked to make bricks without straw—then the scheme should not be condemned if it is unsuccessful, for the best scheme that was ever devised could not succeed under such conditions.

17. In conclusion it must be remembered the Native Court, with its gorgeous ceremonials and pomp of Oriental display, in which art was employed and encouraged in every possible phase of its working, quite regardless of cost, has been succeeded by the British Government where, as far as display is concerned, economy is the order of the day, and art has no scope. The Native States, one after the other, giving up their old mode of life, are following the lead given them by the paramount power, and what that does they think must be right and consequently to be imitated. If the Government's idea of art is meagre and poor, that idea is reflected in the native mind, and this accounts for much of the present deterioration of art. When I was engaged in collecting exhibits for the Colonial and Indian Exhibition, a native merchant at Ahmedabad told me that he used to supply the Baroda State during the life of His Highness Khandarao with Kinkob to the value of a lakh of rupees per annum, whereas the supply now is not more than Rs. 5,000. And this is the same with nearly all the other art industries. It is, therefore, not surprising to find that the industrial arts of India are declining.

18. The natives of India are imbued with the love of change just as much as those of Europe; and they prefer what they see of European art to their own, because it is different from theirs. Unfortunately what they see of European art is not of the best for them to follow. There is not much of which we can boast in the buildings that we have set up. We stop short on the score of economy, just at the very point where art comes in. If any one now-a-days were to propose to erect a building after the manner of the Taj at Agra or the palace at

Delhi, where art would have an opportunity of being displayed in its highest perfection, that man would be thought a lunatic.

19. It is the duty of the State to take the initiative in the encouragement and employment of art by establishing Art Museums in the Presidency Towns well furnished with the best examples of Indian art; by making the schools of art much more efficient by increasing the professional staff; by more competent supervision over the art industries of each district; and by the embellishment of its public buildings, so that wealthy members of the community may be guided and instructed how to devote their surplus wealth to similar purposes. But so long as Government is satisfied with colour-washed walls, with no painting and no sculpture in its public buildings, art progress is hopeless. Art is now starved and cannot exist under such conditions. I am not aware of a single modern building in India where the three sister arts of architecture, sculpture, and painting have their fair share in its embellishment. To have drawing classes in elementary schools, a scheme for technical art instruction, and schools of art for the higher training in art, is only a part of the scheme for art development. The other part, and which is a very important factor in the system and necessary to complete the scheme, is that the State should take an active part in the employment of art upon its public buildings, so that those who have received their training by means of the first portion of the scheme, may afterwards find employment for the practice of their art.

If the Government of India is in earnest in its desire to further the development of art it must be prepared to sanction a much larger expenditure than it has hitherto done towards its promotion and encouragement.

APPENDIX V.

Sir Jamsetji Jijibhoy School of Art, Bombay. No. 13.

The question is asked what this school has done since its establishment in Bombay. The answer to this will come under three heads:—

First—A statement of the practical work carried out by the school, that is, by the students or artisans working in the school under the direction of the masters.

Second—The work done by the students since leaving the school.

Third—Any other work carried out by the agency of the school, and bearing on the promotion of the decorative and industrial arts.

Following this division the statement here given is divided into three parts:—

Part I gives the salient points of the school history, with an account of the classes formed and the work done by them.

Part II contains lists of students who have been trained in the school and who are at the present time employed in work for which this training has fitted them. With regard to this work it is necessary to say that much of it could not have been done at all, and none of it so well, but for the training obtained in the School of Art.

Part III deals chiefly with the collection and exhibition of works of industrial art.

It should be said that this statement has been hastily produced. Further enquiry would doubtless enable us to increase the number of students given in List I, Part II, and with more time we might have presented the case more effectively and in greater detail.

Part I.

An account of work done in the School.

The Sir Jamsetji Jijibhoy School of Art was founded to give technical instruction in the decorative Arts. It began with a drawing class in 1857. Some instruction was given for a short time (about 1862) in elementary modelling and casting. A class for Architectural Drawing was formed in 1863 and continued till 1871. This was taught in succession by Mr. Trubshaw and the Government Architects, Messrs. Paris and Molecey. The Superintendent, Mr. Terry, reported that the class was "most popular" and that "several students obtained lucrative appointments." From 1857 to 1865, the first part of the history of the school, there is little else of importance to relate.

In 1865 Messrs. Kipling, Griffiths and Higgins were engaged to take charge, respectively, of practical departments in Decorative Sculpture, Painting, and Iron-work.

The Sculpture Department immediately found employment in the decoration of the many buildings then being erected in Bombay; and has been similarly employed up to the present. Instruction has been given to a large number of students in modelling and carving. Some of these have done very good work as modellers and sculptors (such as Mr. Gomes of Bombay and Devaji Bhawan, Baroda) and many have obtained employment. Mr. Kipling left in 1874, and since then the work in this department has been carried on by Mr. Griffiths.

The following is a statement of some of the work carried out by the students and work men of the school under the direction of Mr. Kipling and Mr. Griffiths;—it is necessarily incomplete, as for some years no report of the work done is available.

Before 1879.

Sculptured details for following buildings:—

The Sailors' Home; High Court, Small Cause Court; Telegraph Office; Elphinstone High School; Hong Kong and Shanghai Bank, National Bank, Treacher & Co.'s Buildings; Rajabai Tower of the University; Senate Hall of the University; Girgaum Church; General Post Office; Marble heroic head of Gaekwar; Marble figure of Justice and two angels for monument to Mr. Justice Norman in Calcutta Cathedral; Colossal Native Heads for Native General Hospital; Heads of Natives in University Hall; Plaster Decoration of Library ceiling, University; Wood-carving for Church Gate Station, Bombay, Baroda and Central India Railway; Ornamental details for pulpit at Belgaum; Models of ornament for the Rao of Cutch; Squeezes made in Pottery clay from plaster moulds which were baked and glazed and sent to Sawantwadi for decoration of a tank and gateway; Figure for St. Xavier's College; Figure for a Hindu Temple; Colossal Head of David Sassoon at Sassoon Institute; Marble work of fountain, Nassik; Fountain, at Crawford Market; Tympana, with design of Native figures over entrances to Crawford Market; Monuments at Sewree: Figure of Indian Girl on Telegraph Office; Head of Queen for Telegraph Office; Sculpture for fountain erected by Keshava Naik in Bombay; and other work of less importance.

From 1882—93.

Designs for ornamental details made for the Great Indian Peninsula Railway Terminus; Cathedral High School; Government New Central Press; Presidency Magistrate's Court; Extension of Telegraph Office; New Standard Life Assurance Company; New Police Courts; Poona Record Office; Trinity Church, Bombay; New Municipal Office; St. George's Hospital; Anjuman-i-Islam (Mahomedan College), Bombay; Igatpuri Church; Sir D. M. Petit Hospital; Large Medallion Head of Queen made for Jubilee Tower at Sadra. Large Medallion Head of Prince of Wales for Telegraph Office; Design for Bombay Port Trust Office; Design for tympanum, with animal subject, for entrance to Bai Sakerbai Petit Hospital; Colossal Heads of Bai Motibai, for Hospital; of Sir Cowasji Jehangir Ready Money for Elphinstone College; and of Sir D. M. Petit for Hospital; Figure and ornamental details of Ruttonji Mulji fountain; and other work of less importance.

The Department of Decorative Painting never found the opportunity for practical work that presented itself to the Sculpture Department. But a number of students have been soundly instructed in Drawing and Painting, and by them a work of considerable value has been most successfully carried out in the copying of the frescoes at the Ajanta Caves. These frescoes, apart from their value as an unique record of life in India 1,200 years ago, give in abounding varieties the forms of the finest painted decoration in India, and constitute in fact a perfect school of decorative art and design; and to have rescued all this from the decay and obliteration which is fast obscuring it is a work of great and permanent value. The carrying out of this work was also of value to the students engaged, as has been seen in the subsequent work of Mr. Pestonji Bomanji who has attained considerable position as an artist and painter.

The opportunities of public work have been few, but on occasion, such as the designing of heraldic banners for the Delhi assemblage and for other purposes of temporary public decoration, the services of the school have been required, and the work done has shown that the students were receiving instruction in a way that would fit them for securing permanent employment as designers and decorators; and such work many of them have obtained as will be seen from Lists I and III which accompany this statement.

The Decorative Iron-work Department.—A number of students and men working under Mr. Higgins found employment. After Mr. Higgins' death in 1869 the work was carried on by Mr. Burjorji Nawroji Tatta, one of the old students who had become the Foreman. Eventually the work was carried on as a private business by Mr. Tatta until 1887. Some excellent work was turned out of the workshop, such as the ornamental iron-work of the Victoria Terminus of the Great Indian Peninsula Railway. This department has since been revived in connection with the new workshops and the practical work is carried on by a capable mistry who was trained in the old workshop.

Subsequent to the establishment of the Practical Decorative Department a class for wood engraving was formed by Mr. Terry. This remained under his direction until 1880, and was carried on till 1884 when it was given up. Although the work was not of high character it supplied a want in Bombay. A fair amount of work was steadily turned out for some time; many of the students found employment on leaving the class, and still carry on their business.

In 1872 Mr. Terry started the manufacture of Sindh Pottery. Students were placed under the Head Potter to learn to decorate pots in the Sindh style. Other styles of Indian design were subsequently introduced, of which the most successful was probably that taken from the Ajanta Caves, so that the work done by Mr. Griffiths and his students was almost immediately turned to practical account by workmen engaged in another art. The pottery soon became well known, and in 1875-76 was supplied in some quantity to such well known dealers in England as Messrs. Morris & Co., and Howell and James. It was also successful in obtaining medals in a number of great exhibitions. A good many work people, potters and painters were kept employed. Mr. Terry retired from the school in 1882 and since then has carried on the pottery as a private business.

The present architectural class was started in 1879 and has been carried on since then by Mr. Adams, Architectural Executive Engineer, Public Works Department.

The knowledge of architecture and architectural drawing obtained in this class has enabled many students to obtain employment as draftsmen and some of them have done very well, as Mr. Fritchley of Messrs. Gostling and Morris; Parashram B. an Rokde, Head Draftsman, Port Trust; S. D. Writer, J. M. Gonsalves and others. During the last two years many good drawings have been made illustrating the extremely fine and interesting stone and wood architecture of Ahmedabad, and these are now being published in the Journal of Indian Art.

In connection with this branch of the School-work special mention may be made of the draftsmen trained in the School who have for a number of years carrried on the work of the Archæological Survey Department, first under Dr. Burgess, and afterwards under Mr. Cousens.

In 1873 Dinkar Moreshwar first accompanied Dr. Burgess on a sketching tour; and year by year students were sent out on this work, and at present there are four of our old students permanently engaged in this Department, which is doing a work invaluable as a record of old art, and supplying the materials for some day building up a new one.

Reay Art Workshops.

These were opened in 1891, but all the sections were not in working order till the end of that year. Instruction is given in the following art industries: gold and silver work, enamelling, carpet-weaving, wood-carving, ornamental copper and brass work, ornamental iron work.

Each workshop is in charge of a mistry, the best that could be found capable of practically teaching his special craft. Each mistry has a number of apprentices under him, those of his own craft or caste preferred, to whom he teaches his business. He has perfect liberty of action in his own workshop as regards the selection of tools and the material used, and nothing is done that would tend to destroy the traditional mode of working peculiar to each craft; but it is binding on him that all work turned out shall be of the best that can be done as regards finish and design.

The number of apprentices on the roll is 80 and they have to attend the School of Art daily for instruction in drawing. Their ages run from 12 to 22 years.

List II in Part II of this statement gives the number of boys and young men who have received instruction in these workshops and are now employed elsewhere. A considerable amount of good work has already been turned out in the workshops.

The following extracts from an account of the Reay Art Workshops written for the

Times of India by Mr. J. Wallace, C.E., a competent and perfectly independent witness, bear on this subject and may be worth quoting:—

"Although their (metal work student) productions have had no time to accumulate in a show-room, being apparently bought as soon as made, the albums in the office of the Principal already show a goodly collection of photographs of finished work executed in the Reay Art Workshops, of which not only the school, but the City of Bombay may be justly proud. * * * No one can visit the Reay Art Workshops without wishing them a hearty success and a long course of usefulness. By the wise management of Mr. Griffiths they have escaped the load of needless expense on buildings from which so many of our useful institutions suffer, and if the Poona Municipality is still of the same mind that its delegates expressed only the other day at the Industrial Conference, when speaking of the encouragement of industrial arts, they could not do better than to forward the funds available for this purpose to the Reay Art Workshops, which, by a consistent and successful career of nearly three years, have thoroughly justified their existence and established a claim for liberal support from all who are interested in the arts and industries of India."

PART II.

List I.

The following is a list of some of the old students of the Bombay School of Art who are now working as Decorators, Designers, Engravers, Painters, Sculptors, Modellers, Carvers' Assistants, and Draftsmen in Architects' and Engineers' Offices, and in other ways (other than teaching) for which their training in the School has fitted them.

The names of those who obtained such employment, but have since given it up for other business, or who have died, are not included.

As it is impossible to keep in sight all the students who leave and obtain employment (and this has never been attempted), this list must be taken as representative rather than as a complete record.

No.	Name.	Present employment.	Town.
1	Madan Pandurang	Engraver, workman and Teacher	Bombay.
2	Shivshankar Narayan	Photographer	Do.
3	Shrirang Raghunath	Engraver at Printing Press	Do.
4	Bhewa Mahadeo	House Painter and Decorator	Do.
5	C. Sykes	Assistant Engineer	Bhuj.
6	Pestonji Bomanji	Artist (Painter)	Bombay.
7	Narayan Kushaba	Portrait Painter	Do.
8	E. D'Souza	Designer for Cotton Prints (Graham & Co.)	Do.
9	A. F. Jeyses	Designer for Cotton Prints	Do
10	J. Pereira	Ditto ditto	Do.
11	Sitaram Dinkar	Draftsmen in Archæological Survey working with Mr. Cousens.	
12	S. J. Pacheco		
13	Jairao Raghoba		
14	Hari Gopal		
15	Heerjeebhoy Hormusji	Botanical Painter and Draftsman working for Government.	
16	Bapuji Haris Chandra	Engraver	Bombay.
17	Vithoba Narayan	Ditto	Do.
18	D. F. Demello	Painter.	Do.
19	Jahangir Sorabji	Scene Painter	
20	Govind Krishnaji	Engraver	Bombay.
21	Shrikrishna Bhai	Draftsman and Engraver	Do.
22	Onkarlal Shivlal	Draftsman, Great Indian Peninsula Railway	Do.
23	Ram Chunder Gopal	Painter and Photographer	Indore.
24	Mukund Govind	Goldsmith	Bombay.
25	Purushottam Narayan	Draftsman	Do
26	Haris Chandra Pursottam	Painter and Decorator	Do.
27	Samuel Soloman	Draftsman at Gostling and Morris, Architects.	Do.
28	Mahadeo Moraba	Painter from Photographs	Do.
29	E. Webber	Draftsman, Executive Engineer's Office, Public Works Department.	Dharwar.
30	Bhaskar Mahadeo Tilak	Engraver, employing several men	Bombay.
31	V. F. Fernandes	Engraver, working for Mr. Tilak	
32	I. Sequeira	Draftsman	Karachi.
33	Daji Mahadeo	Draftsman, Public Works Department Office	Ahmedabad.
34	Khanderao Janardan	Assistant Engineer, Public Works Department.	Baroda.
35	Manji Raghunath	Draftsman, Public Works Department	Do.

No.	Name.	Present employment.	Town.
36	Bhawan Tulsi	Modeller and Carver, Public Works Department.	Baroda.
37	Ganpat Haris Chandra.	Draftsman, Public Works Department	Do.
38	V. N. Swami	Photographer	Nagpur.
39	J. M. Gonsalves	Architectural Executive Engineer's Office, Public Works Department.	Bombay.
40	Purushotam Ram Chandra	Ditto. ditto.	Do.
41	Ganpat Venkaji	Draftsman, Her Majesty's Dockyard	Do.
42	J. Misquita	Draftsman	Do.
43	G. Pereira	Draftsman, Executive Engineer's Office, Public Works Department.	Ahmedabad.
44	Parushram Bhan Rokde	Head Draftsman, Port Trust Office	Bombay.
45	Narayan Govind Fatak	Draftsman, Dadabhai Dubhash & Co.	Do.
46	S. B. Rele	Draftsman, Great Indian Peninsula Railway	Do.
47	W. V. Rangnekar	Draftsman, Gun Carriage Factory	Do.
48	V. B. Mahadeswar	Draftsman, Municipal Office	Do.
49	W. Pires	Draftsman, Executive Engineer's Presidency, Public Works Department.	Do.
50	Manuel D'Souza	Draftsman, Municipal Office	Do.
51	Mangal Ramji Mhatre.	Draftsman, in Architect's (Mr. Steven's) Office	Do.
52	Pandharinath Gangadhar	Ditto ditto ditto	Do.
53	Martand R. Mhalas	Draftsman, Architectural Executive Engineer's Office, Public Works Department.	Do.
54	G. B. Bhatkande	Draftsman, State Engineer's Office	Baroda.
55	J. S. Joshi	Ditto ditto	Do.
56	Jacob D'Souza	Draftsman	Madras.
57	J. Lopez	Draftsman, Port Trust Office	Bombay.
58	Luxuman L. Habba	Draftsman, Municipal Office	Do.
59	M. L. Mirkar	Draftsman in Engineer's (Mr. Gokhale) Office.	Do.
60	E. W. Fritchley	Assistant, Messrs. Gostling and Morris, Architects.	Do.
61	M. P. Mendoza	House Decorator	Do.
62	J. Monteiro	Plaster Decorator	Do.
63	Chintoba	Maker of Clay figures	Do.
64	Valha Hira.	Carver	Bhawnagar.
65	Bhema Bahan	Do.	Morvi State.
66	Luxuman	House Decorator	Bombay.
67	Bhawani	Ditto	Do.
68	Beehar Meghji	Carver	Morvi State.
69	Umarsi Narsi	Do.	Do.
70	Dalpat	Carpenter	Junagad.
71	Keshava Kalyan	Contractor and Plaster Decorator	Bombay.
72	Shamji Madan	Ditto ditto	Do.
73	Manji Lira	Ditto ditto	Do.
74	Jiva Kuverji	Ditto ditto	Do.
75	Rajaram Bapu	Ditto ditto	Do.
76	Dharmaji Vithoba	Ditto ditto	Do.
77	Najir Rajat	Modeller	Indore.
78	Runnial Lira	Ditto	Bhuj.
79	Vithal Khanthad	Metal Worker (Ornamental Copper work)	Bhawnagar.
80	Sama Hira	Carver	Bhuj.
81	Narsi Hira	Do.	Do.
82	Jairam Deba	Do.	Mandvi.
83	Tricum Valli	Do.	Do.
84	Kalidas Narsi	Wood Carver and Carpenter	Patun.
85	Jetha Meghji	Stone Carver and Teacher, Sir J. J. School of Art.	Bombay.
86	Ramchandra Balwant	Draftsman	Do.
87	M. A. DeMello	Draftsman, Municipal Office	Bombay.
88	Dayabhai Murorji	Draftsman, Municipal Workshops	Do.
89	Ramshankar Bapuji Rele	Draftsman	Do.
90	J. M. DeSouza	Ditto	Do.
91	I. Benjamin	Designer and maker of Art Furniture; has a very good business, and employing many men.	Do.
92	B. B. Talpade	Draftsman, Bombay Defences Office.	Kolaba.
93	Jewaji Chimuaji Shende	Painter and Draftsman	Bombay.
94	Mahadeo Kesheo Mirkar	Goldsmith and Drawing Teacher	Do.
95	Miss Dhunba F. Manaji	Artist, studying now in England	
96	Kundanlal Amritlal	Artist and Draftsman	Udaipur.
97	V. V. Bhagwat	Draftsman	Nagpur.
98	Kalidas Nathu	Photographic Retoucher with Mr. Bheawar	Bombay.
99	A. Ambosta	Draftsman, Steamboat Office	Do.
100	V. S. Garpure	Lithographer at Jewish Press	Do.
101	Vishwanath Damodar	Sub-overseer, Public Works Department	Ahmedabad.
102	Damji Premji	Draftsman, Public Works Department	Bombay.
103	Keshav Mukund Rangney	Working at Lithographic Printing Press	Do.
104	Balkrishna Mahadeorao	Engraver	Do.
105	Gangaram Madonji	House Decorator	Do.
106	Vinayak M. Oke	Artist Painter	Wadwan State.
107	Waman Ganpat Rajpurkar	Draftsman	Bombay.
108	Khandarao Nana	House Decorator	Do.
109	Miss Gangabai	Painter and Enlarger of Photographs	Do.

No.	Name.	Present employment.	Town.
110	Gajanan Atmaram	Painter, Enlarger of Photographs	Bombay.
111	Shankar Ganesh Bendra	Rubber-stamp maker	Do.
112	Gunanath Jagannath	House Decorator	Do.
113	Pandurang Narayan Khattwe	Picture-frame maker	Do.
114	S. B. Vaidya	Engraver	Do.
115	R. B. Vaidya	Ditto	Do.

This list does not include any of the old students who became pottery painters under Mr. Terry. About these very little information is available. Mr. Terry at present employs about a dozen men in painting pots.

List II.

Boys taught in the new workshops who have left and obtained employment elsewhere. The workshops were opened in 1891.

Gold and Silversmiths' work.

No.	Name.	Present employment.
1	Madhawji Mulji	Silver work (Kutchi), Bombay.
2	Shamji Mulji	Ditto ditto.
3	Dayal Purushottam	Ditto ditto.
4	Chaggan Ghella	Ditto ditto.
5	Haridas Jayakisandas	Jeweller, Surat.
6	Dwarkanath Harischandra	Engraver, Bombay.

Carpet weaving.

No.	Name.	Present employment.
1	Ramchandra Daji	} Opened carpet factory at Nasik.
2	Krishnaji Trimbak	
3	Bhagwan Dajiba	Makes carpets in Bombay.

Wood-carving.

No.	Name.	Present employment.
1	Bhagwan Chaba	} At Mr. Wimbridge's shop.
2	Khushal Vanamali	
3	Harkissan Jagjiwan	Carpenter, Great Indian Peninsula Railway, Byculla.
4	Narayan Shankar	Ditto Surat.
5	Purushottum Lakia	Ditto at Messrs. Watson & Co.
6	Ramji Harjiwan	Ditto Dockyard, Bombay.
7	Luxuman Narayan	Ditto ditto.
8	Jiwan Keshava	Ditto ditto.
9	Vithal Dullabh	Ditto Surat.
10	Ganesh Dayal	Ditto Cotton Mill, Bombay.
11	Ramji Daya	Ditto at Mr. John Roberts', Bombay.
12	Ranchar Jiwan	Ditto Surat.
13	Harji Purushottam	Ditto Dockyard, Bombay.
14	Moti Parag	Ditto Palsar, Surat District.
15	Dullabh Purushottam	Ditto Jagjiwan's shop, Bombay.
16	Waman Sayaji	Fitter, Bombay.
17	Vithal Jiwan	Turner, ditto.

Copper and Brass work.

No.	Name.	Present employment.
1	Sakharam Dhondu	Fitter and Instrument-maker, Bombay.
2	Moreshwar Ganpat	Engraver, Bombay.
3	Vishnu Ramchandra	Embossed work on copper and brass, Bombay.
4	Kashinath Vishnu	Goldsmith's shop, Bombay.
5	Gopal Sakharam	Jeweller, Bombay.
6	Ganpat Mahadeo	Ditto.
7	Bhaskar Dajiba	Engraver, Bombay.
8	Janardan Ramchandra	Jeweller, Bombay.
9	Anandrao Balkrishna	Goldsmith, Bombay.
10	Sitaram Raghoba	Jeweller, Thana.
11	Jagannath Ramchandra	Coppersmith, Bombay.
12	Bala Sadhu	Embossed work on copper and brass, Bombay.
13	Vishnu Keroba	Copper and Brass Pot Setter, Bombay.

Iron-work.

No.	Name.	Present employment.
1	Harkisan Jagjuwan	Fitter in a Mill, Surat.
2	Hari Tribhuwan	Goldsmith, Surat.
3	Keshava Vithal	Fitter, Bombay.
4	Amburam Hargowan	Fitter in a Mill, Bombay.
5	Vallabhram Pranjiwan	Fitter, Gun Carriage Factory, Bombay.
6	Nadirshaw Jamsetji	Fitter in a Mill, Bombay.
7	Jahangir Jamsetji	Fitter in a Mill, Bombay.

List III.

The following old students are now engaged as teachers in Technical Schools:—

No.	Name.	Present employment.	Town.
1	L. M. Gomes	Modeller, Designer and Teacher, School of Art.	Bombay.
2	Jetha Meghji	Stone-carver, Workman and Teacher, School of Art.	Do.
3	Ganpat Girdhar	Blacksmith, Mistry and Teacher, School of Art.	Do.
4	Narayan Ramchandra	Coppersmith, Mistry and Teacher, School of Art.	Do.
5	Ganpat Kedari	Drawing Teacher School of Art	Do.
6	Krishnarao Bhai	Ditto ditto	Do.
7	Chirangi Lal Doonichand	Ditto ditto	Do.
8	Pawanji Gopal Krishna	Ditto ditto	Do.
9	N. G. Mantri	Ditto ditto	Do.
10	N. N. Desai	Ditto ditto	Do.
11	S. B. Talpade	Ditto ditto	Do.
12	L. K. Kirloskar	Ditto Technical College	Do.
13	Dadaji Mukund Rangney	Ditto ditto	Do.
14	Narayan Anant Maladkar	Ditto ditto	Do.
15	Tukaram Ram Krishna	Ditto Science College	Poona.
16	S. D. Writer	Architectural Draftsman, now Drawing Teacher, Science College.	Do.
17	Dewji Bhawani	Sculptor, now Teacher of Modelling, Technical College.	Baroda.
18	Ramchundra Janardan Budhwarkar.	Drawing Teacher, Technical College	Do.
19	Jairam K. Kanade	Assistant Drawing Teacher, Technical College.	Do.
20	Mulji Ramnarayan Vyas	Ditto ditto ditto	Do.
21	J. D'Esperance	Charge of Drawing and Industrial Classes (Silver and wood work).	Bhuj.
22	Balwant Anant Yadav	Charge of Drawing and Industrial Classes	Warangel, Hyderabad.
23	Hanmantrao Raghoba Yadav	Drawing Teacher, Municipal Technical School.	Poona.
24	Narayan Shivram Malunkar	Drawing Teacher, Technical School	Sawantwadi.
25	Ramchundra Ganesh	Ditto ditto	Ratnagiri.
26	B. R. Ghatge	Ditto ditto	Kolhapar.
27	Y. S. Deshmukh	Ditto ditto	Pandharpur.

To complete this part of the statement a list is wanted of all those old students who are now engaged in teaching drawing in High Schools, Colleges, or other places than Technical

Schools; but the names of these teachers are not required, and it will be sufficient to state that their number cannot, we know, be less than 120, and is probably greater. Some of these teachers are fairly good painters and modellers.

PART III.

Other work carried out by the agency of the School.

Under this head work has been done in at least two important directions. A collection has been made of good examples of the decorative arts for the School Museum. At different times also collections of objects belonging to the decorative and finer industrial arts have been made for the purposes of temporary exhibition and sale either in India or abroad.

The service rendered to the characteristic industrial arts of this country by a collection of the best examples for permanent exhibition in India can scarcely be over-rated. The period is critical. The production of first-rate work in many arts has almost ceased from want of the princely patronage under which they formerly flourished; and the best of the work which is being done now for the dealers who give orders to meet a foreign demand is for the most part distinctly second-rate. At the same time the country is scoured from end to end to procure the best old work for European and American Museums and to supply the demand of private connoisseurs. It is only by a study of the best old work that we can reasonably expect a high standard of excellence to be maintained, or any advance to be made; and unless such a standard is maintained there is no probability of any continued demand for Indian Art-ware. The exhibition also of the best examples of decorative art serves to promote and keep up a high standard of taste in the community, and this again re-acts on the workman: for these reasons therefore, the services of an expert, such as the Principal of the School of Art, who has spent many years in the country, are of great value to a Government who wish by this means to promote the finer industrial arts of India; and the evidence may be seen in what has been done with very limited means in the Museum of the Bombay School of Art. It may be mentioned also that a collection of metal work executed in the workshops of the school was made for permanent exhibition at the Imperial Institute.

Besides the work done in forming a local Museum much time has been given to collecting objects for temporary exhibition in India or abroad. Within the last ten years there have been three exhibitions of industrial art in the school itself, though only at the last—a large and successful exhibition in 1890—were the objects for sale. Large collections have been made for other Exhibitions in Bombay and Calcutta, and for the great Exhibitions in London and Antwerp in 1885-86. These exhibitions, while serving to some extent the same purpose as the Museum, serve also by the direct sale of the exhibits, to bring in a special way the work, and sometimes the workmen, to the notice of the public to whom we have to look for patronage. In this work also the services of an expert are indispensable, for no real benefit would be conferred in the industrial arts by the indiscriminate exhibition of anything any body chose to send.

SIR J. J. SCHOOL OF ART,
BOMBAY;
The January 1894.

JOHN GRIFFITHS,
Principal.

APPENDIX VI.

No. 14. GOVERNMENT SCHOOL OF ART, CALCUTTA.

Report from June 1887 to January 1894.—Vide *Report on page 88.*

APPENDIX VII.

No. 15. *Brief Note on the work of the Mayo School of Art, Lahore.*

The accompanying statistical table shows what have become of a number of students who have passed out of the Mayo School of Art during the last four years.

The majority of the school students being of the artizan and trading classes, and liable by pressure of work or poverty to sudden withdrawal, the number it has been possible to trace is

necessarily small. But as in the case of those named the beneficial influence of their training in the School of Art is apparent, it may, I think, be reasonably concluded that they of whom we have lost sight have benefitted equally.

The influence of this school is manifest not only in improved workmanship and design, but also in the arrest of the degeneration of the arts towards which there is a constant tendency, largely due to the influence of non-discriminating and inartistic employers. It is a regretable fact that I often find the inspiration for glaring errors in design emanate from European customers of the artizan, and to them might be traced the cause of much of the vulgarity that has crept into Indian art work.

Against such evil influence the School of Art is perpetually wrestling by encouraging the artizan to bring his work to us for criticism and suggestions.

The present exhibition in Lahore shows how effectual has been this arrangement in connection with wood work, cotton printing, koft work, pottery, etc., nearly all the makers of which we know personally, and are in constant communication with.

I will quote briefly from the Annual Reports of the School a few of the works in which we have been from time to time engaged:

1880-81.

A large number of richly embroidered pardahs were made at Amritsar for the Maharaja Dalip Singh from designs drawn in the school. Designs have been supplied also to Ghulam Rasul, a Koftgar at Gujrat.

For Mr. Watson at Bombay, who is a large exporter of Indian art objects, a silver vase is being made in Cutch, and carpets are being manufactured at the Industrial Schools at Qasur and at Hoshiarpur from designs supplied by the school. Sketches have been made also for the ivory and wood inlay of Hoshiarpur. The Female Industrial School at Delhi has been assisted in lace work with designs or general suggestions.

1883-84.

Designs were made and supplied for special objects intended to show varieties and applications of Punjab work, and several workmen came up from the districts to receive hints and instructions. Among these designs may be mentioned panels of ivory inlay for Hoshiarpur, sketches of wood work for Bhera and Chiniot, designs for lacquered work turning for Pakpattan in new forms, details of furniture for a carpenter in Lahore. We were also consulted about carpets, pardahs, prints, etc., [for the Calcutta Exhibition] . . . . . .

For Messrs. Holme & Co. of London we have for some months been employed in carpet pattern drawing and have not yet completed their order. For the same firm we have made working drawings of carved and inlaid furniture, and other objects, to be used by artizans in the districts working to their order. . . . .

In designs for wood work may be mentioned a sideboard for Mr. Tremlet executed for him at Gurgaon, with the exception of the decorative upper portion which was done by one of the students . . . .

The most important piece of wood work both as regards its size and its value as training for the youths employed upon it, is a model to ½-inch scale of the building for the new Chief Court . . . The decorative features are in brick and of a kind not easily understood by drawings. . . . .

For the ornamentation of the upper room of the Mayo School of Art designs were made with the idea of each student, as he progressed, contributing a panel in which his name would be inscribed. The call for coloured carpet drawing, however has set this study of decorative painting aside for the present; but a large and elaborate design has been completed.

Drawings for the illustration of the *Journal of Indian Art* have also been made during the year.

For the Boston (United States) Museum we have nearly completed a drawing to a large scale showing the coloured pottery decoration of the Gulabi Bagh entrance.

1885-86.

. . The most important of these commissions for the Colonial and Indian Exhibition was the screen work in carved wood which served as a façade to the Punjab Court. The greater part was made by outside workmen at Lahore, Amritsar and Udoki . . . In addition to this

designs were made for special articles of koftwork, executed at Sialkot and Gujrat . . We also devised the arrangement of the cotton print hangings of unusual style and design for the vestibule of the Exhibition executed at Kot Komalia . . . Another commission was the preparation of a series of full-sized fac-similies, coloured drawings of the inlaid marble decoration of the Hammam at the Delhi Fort, and of the fresco decorations of Wazir Khan's Mosque, Lahore . . . . . .

To workmen engaged on special objects for the exhibition we supplied rough sketches and suggestions, notably to the ivory inlayers of Hoshiarpur, the wood carvers of Chiniot and metal workers at Amritsar . . The Municipality of Lahore purchased and contributed coloured architectural drawings, the work of the leisure of some of the students. . . .

For the new Chief Court we designed a somewhat elaborate mantel and fire-place, combining red serpentine marble and grey Sarakhi stone in Saracenic composition, also a floor of coloured marbles for the waiting room and a series of geometric designs for perforated panels . . . .

During the vacation a party of six students went to Simla and decorated the new ball room at Barnes Court in oil colour. The general character of the design was Persian with Arabesque ornaments . . . .

To the new Mission Church at Batala we gave a design for a carved wooden pulpit to suit the Oriental character of the building.

1886-87.

During the year Nizam Din and Akbar Shah, two youths sent from the Kasur Industrial School, who have been a long time in training with us and have attained considerable skill in carpet designing and other branches of industrial design, returned to Kasur, where they ought to be useful. The latter obtained a prize for the design for a carpet exhibited at the Simla Art Exhibition. This design, by the way, is being produced by Messrs. Devi Sahai and Chamba Mall at their new carpet factory at Amritsar. Puran and Kalu, sent from Nabha, returned thither at the request of His Highness the Raja of Nabha to be employed on work for the State.

1888-89.

Designs have been prepared during the year for the new Museum Technical Institute and additions to the School of Art.

1889-90.

Of extra work outside the ordinary school lessons, may be mentioned the designs and details for the new ateliers and class rooms for the School of Art and for the new museum.

. . . .

Munshi Sher Muhammad has directed the advanced students in the work of reproducing the painted decoration of the interior of Wazir Khan's Mosque. . . . .

Among smaller works may be mentioned an elaborately illuminated address prepared for the Punjab Committee which received His Royal Highness Prince Albert Victor of Wales.

. . . . . Several large Buddhist figures from the Museum collection have been moulded, and models for architectural details have been made.

1890-91.

A few illustrations of working people and of the native gold and silver ornaments were made for the monograph on gold and silver at the request of the Financial Commissioner, Panjab.

A design was made for a shield which His Excellency the Viceroy presented as a prize at the last Calcutta Races. The design was executed in koftwork and proved a great success . . . specimen copies for the new course of drawing . . . for the Industrial Schools were supplied to the Director of Public Instruction, Punjab.

Details of the new museum have also been prepared by the students.

1891-92.

For use in drawing teaching in Industrial Schools a second book of 8 freehand drawing copy sheets, and one of 8 sheets of lessons on drawing to scale, both of large size, have been prepared and lithographed. In modelling and plaster work may be mentioned decorative friezes and mantel pieces for the new rooms in the school, and details to be used in the new museum. During the autumn vacation Munshi Sher Muhammad, Assistant Teacher in the School, with one or two students, decorated the chancel of Christ Church, Simla, in oil colour, from designs furnished by the Venerable the Archdeacon. Some designs for carpets and suggestions for

wood work have been supplied to manufacturers and artizans; and for His Highness the Raja of Faridkot designs for the decoration in colour of the Darbar Hall of that State were furnished.

1892-93.

Mr. J. C. Nesfield, Director of Public Instruction, North-Western Provinces and Oudh paid a visit of some days' duration to Lahore in order to learn the best way of introducing the teaching of drawing in the schools of the North-Western Provinces. A scheme was drawn up for this purpose, with a carefully graduated system of studies and a series of standards for examinations, by the Vice-Principal and myself in consultation with Mr. Nesfield; and as mentioned above, five young men were sent from the school to act as elementary teachers in the North-Western Provinces.

An important piece of coloured wall decoration was undertaken and successfully executed by Munshi Sher Muhammad and a number of the advanced students under the direction of the Vice-Principal at the end of the central gallery of the new museum. Modelled and moulded enrichments for the decoration of the same building were also prepared.

Under the orders of the Director of Land Records and Agriculture, four important examples of wood-carving were prepared, and sent to the Imperial Institute, London.

F. H. ANDREWS,
Principal.

List of boys who have left the Mayo School of Art, Lahore, from 1890 and engaged in crafts.

Year in which the student left.	Month in which the student left.	No.	Names.	Crafts in which engaged.	REMARKS.
1890 .	April .	1	Mahammad Din . .	Glass-painter in Lahore.	
		2	Keshin Singh . .	Carpenter and carver in Lahore.	
		3	Azizuddin . . .	Draftsman in Belochistan.	
		4	Fatteh Mahammad . .	Raj Mistri at Quetta and a modeller.	
		5	Ali Mahammad . .	Patoli or Ilaqaband.	
	May .	6	Dharm Chand . .	Tailor of ornamental work in gold or silver thread on silks or other fabrics.	
		7	Sukhdial . . .	Assisting contractors in the Public Works Department in drawings and plans.	
		8	Bhankawan . . .	Drawing Master at Delhi.	
		9	Firoz Din . . .	Painter (carriage) at Railway workshop.	
		10	Karm Din . . .	Carpenter Mistri at Railway workshop.	
		11	Mahammad Hosein . .	Apprentice Draftsman, Municipal Office, Lahore.	
		12	Sib Charn Singh . .	Draftsman at Lahore.	
		13	Hari Chand . . .	Watch-maker at Simla.	
		14	Ghulam Mahammad .	Working as fitter with his father.	
		15	Sharm Singh . . .	Carver and carpenter, Khawaspur.	
		16	Bir Singh . . .	Ditto ditto, Ferozpur.	
		17	Kesar Singh . . .	Re-admitted in the school.	
		18	Mirajuddin . . .	Does gold-thread work on smoking pipes.	
	November	19	Uttam Singh . . .	Drawing Master, Railway Technical School.	
		20	John David . . .	Modeller in Art School.	

List of boys who have left the Mayo School of Art, Lahore, from 1890, etc. – contd.

Year in which the student left.	Month in which the student left.	No.	Names.	Crafts in which engaged.	REMARKS.
1890	November	21	Gurdie Singh	Drawing Master, Art School.	
		22	Ahna Singh	Re-admitted in the School of Art.	
		23	Mukabra Ali	Silversmith, Lahore.	
		24	Nathu	Blacksmith, ditto.	
		25	Fazaluddin	Embroiderer at Amritsar.	
1891	January	26	Ishwar Das	Draftsman at Simla.	
		27	Duni Chand	Draftsman and printer at Poona.	
	February	28	Rahimbakhsh	Draftsman at Jhang.	
		29	Sant Singh	Carpenter, Railway workshop, Sukkar.	
	March	30	Dewan Singh	Carpenter, Railway workshop, Lahore.	
		31	Man Singh	Carver at Amritsar.	
	April	32	Partap Singh	Carpenter in the Railway workshop.	
	May	33	Firozuddin	Ditto ditto.	
	June	34	Soram Singh	Carpenter and carver at Multan.	
		35	Natha Singh	Raj Mistri at Amritsar.	
	July	36	Ralla Ram	Makes cameras and stands.	
	October	37	Sohan Singh	Draftsman in Public Works Department.	
		38	Muradbakhsh	Blacksmith, North-Western Railway workshop.	
		39	Gulam Mahammad	Mochi or shoe-maker.	
		40	Sirajuddin	Bookbinder.	
		41	Amar Singh	Carpenter and carver, Jammu.	
	November	42	Kamaruddin	Draftsman, Public Works Department, Lahore.	
		43	Firozuddin	Lithographer, Lahore Press.	
		44	Vir Singh	Sub-Overseer, Gujrat district.	
	December	45	Khudabakhsh	Draftsman, East Indian Railway.	
		46	Kasho Ram	Apprentice draftsman, Sirhind Canal.	
1892	January	47	Bahawal Haq	Apprentice draftsman, Municipal Office.	
	March	48	Labh Singh	Carpenter and carver in Quetta.	
		49	Hoseinbakhsh	Raj Mistri, Sealkot.	
	May	50	James Benjamin	Drawing Master in Lucknow.	
		51	Sadhu Singh	Ditto, Mora Industrial School.	
		52	Lall Singh	Public Works Department, Dera Ismail Khan.	
		53	Mahammad Din	Painter, Railway workshop.	
		54	Khudabakhsh	Ditto ditto.	
	June	55	Lalji Das	Drawing Master, Lucknow School.	
		56	Mian Mahammad	Ditto, Meerut.	
		57	Fez Mahammad	Ditto, Allahabad.	

List of boys who have left the Mayo School of Art, Lahore, from 1890, etc.—concld.

Year in which the student left.	Month in which the student left.	No.	Names.	Crafts in which engaged.	REMARKS.
1892	June	58	Khudabakhsh	Draftsman and Mistri, Chiniot.	
		59	Lodha Singh	Tracer, Public Works Department, Gujranwala.	
		60	Allahabakhsh	Blacksmith, Railway workshop.	
	July	61	Natha Singh	Carpenter, Gujranwala.	
		62	Katha Singh	Apprentice draftsman, Quetta.	
		63	Mahammad Ibrahim	Sub-Overseer, Pindi.	
	October	64	Hakim Singh	Surveyor in Quetta.	
	December	65	Sant Singh	Mistri, Nagpur workshop.	
		66	Jan Mahammad	Sub-Overseer, Public Works Department.	
1893	January	67	Firozuddin	Drawing Master, Benares School.	
		68	Wazir Ali	Private draftsman, Lahore.	
		69	Firozuddin	Railway workshop painter.	
	February	70	Mr. Wilson	Fitter in the Railway workshop.	
	March	71	Wali Mahammad	Tracer in Chunia.	
		72	Janki Prashad	Carpenter and carver, Gwalior.	
		73	Gulam Rasul	Embroiderer at Amritsar.	
		74	Amar Singh	Carriage Examiner in North Western Railway.	
		75	Kaisar Singh	Carpenter and carver.	
		76	Mir Hassan	Assisting his father in his shop.	
	June	77	Vir Singh	Sub-Overseer, Canal Department.	
		78	Jagar Singh	Modeller and draftsman in Jammu.	
		79	Mahammad Azim	Tailor (ornamental work).	
	May	80	Firozuddin	Private draftsman.	
	June	81	Ziauddin	Draftsman, Archæological Survey Department.	
		82	Aroor Singh	Apprentice draftsman at Sealkot.	
		83	Hakim Singh	Carver at Amritsar.	
		84	Jawalla Singh	Watch-maker.	
		85	Moulabakhsh	Painter in Railway workshop.	
		86	Iswar Singh	Carpenter in Lahore.	
		87	Ahmad Din	Works with his father as painter.	
	July	88	Bishnu Singh	Sub-Overseer, Municipal Office, Amritsar.	
		89	Sadhu Singh	Works with his father as carpenter.	
		90	Sheo Kumar	Draftsman in Pindi.	
		91	Hakim Singh	Carpenter at Amritsar.	
		92	Abdul Rahman	Blacksmith.	
		93	Rahimbakhsh	Potter, Lahore.	
		94	Din Mahammad	Ditto, ditto.	

F. H. ANDREWS,
Principal.

APPENDIX VIII.

No. 16. *Memorandum by* COLONEL S. S. JACOB, C.I.E., *Superintending Engineer, Jeypore.*

Drawing ought to be taught in elementary schools as commonly as writing and as well. In France a great variety of models, natural objects, and casts are provided. Branches of trees and flowers are distributed, first to be copied realistically, then to be adapted and applied to ornament.

The pupils are taught or educated not as specialists but to have a general control over all their powers, so as to enable them to concentrate their attention on whatever branch of industry they find themselves individually adapted to or which may be specially required.

No matter what his trade, the artizan who can draw is infinitely better adapted to do his work with intelligence and satisfaction if he is able to express his own ideas and to understand those of others.

Drawing develops higher and purer tastes and tends to make people desire better surroundings; and it is for these reasons schools of art can be made so useful, as they afford facilities for encouraging and completing the education of any one who may have shown signs of promise, and which opportunities he cannot get in this country anywhere else. Design and drawing are two different things. Drawing is the reproduction of an object in its form and proportions on a flat surface.

Design includes drawing and consists in its ordering of lines, forms and masses with a view to its effect as a whole ; and it is here that our schools of art ought to come in useful. In the 15th and 16th centuries, in every branch of technical art, we see the most accomplished design, nearly always right and in good taste. How did the workmen of those times arrive at that result? The condition of the people at the close of the middle ages, or say close of the 16th century, must have been deplorable. The thing is inexplicable, except on the supposition that in the workshops of those times the art of design was taught so thoroughly that the workman was never at a loss. How else can we account for the fact that men who began life as goldsmiths, for instance, without any special training, became great painters and sculptors.

These individuals may have been exceptions; still we see that, where there was the natural gift, circumstances favoured its growth; the masters under whom they worked recognised talent, and were able to encourage and foster it.

For this reason some even now consider that the old system of apprenticeship is more satisfactory and more complete than our present schools of art; they affirm that this has been the method of all great periods of art, families for generations, as in this country, carrying on the work of their forefathers.

But it must be recognized that times have changed. In those days there was not so much intercommunication between countries nor the same desire, as is too often seen now, to make money by forcing cheap goods on the market, now so easy to do; so that in this country, where we have to contend with these modern baneful influences which tend to strangle the humble workman and the apprenticeship system, what, if these die, will remain to take their place?

It is here where schools of art can and ought to come to the rescue, and give that scientific basis and encouragement which alone can rescue art from the deadly effects of trade competition.

In the days of apprenticeship there was patronage of art; there was leisure to learn and study; there was freedom to the worker from anxiety and care, in addition to his love of truth and beauty,—all of which are essential for art to grow and flourish, and schools of art must endeavour and be helped to work under similar conditions.

Local masters are able to discover merit in their pupils, but under existing circumstances they have not proper means of encouraging or rewarding it. In all provincial schools the elements of design should be taught with special reference to local needs. The student in the class-room should be taught what is essentially beautiful—what is true—what combination of forms, lines, masses have always delighted the eye; let him be led up to principles until he perceives that contrast and variety with harmony are the essences of all beautiful combinations and when he has thoroughly seized the principles, he will not be at a loss to apply them to anything he may be set to do. He will be taught to think. The nature of his work, its purposes and requirements will of themselves suggest how that work is to be made beautiful. The art of design being the foundation of the arts, the student who has acquired it may, if he has the opportunity, imagination and culture, be led to higher branches of art; and there is no

reason why history in the East should not repeat the history of the past in the West of workman developing into a fine painter or sculptor.

There are, of course, certain cases in which things cannot be made beautiful, and others in which it is not worth while; but there are many things in which it is neither necessary nor expedient that they should be made ugly, and after the more beautiful wares are made the wider is the market for them. A common cup or a stool may be the means of giving delight that will never grow old and so it is we sometimes find the domestic articles of the savage give us greater pleasure than the finest articles mechanically produced.

It is true that art must be within the man—it can never be made—for it is his capacity of feeling and power of expressing those feelings, but true and perfect art should have its scientific basis; and this is the part that can be taught; it is here that schools of art can do good work; in fact, without them, in this country at least, there is the certainty that it never would be taught at all.

What has to be avoided is routine—a mechanical mode of teaching, which is false and harmful; let individuality be encouraged as far as possible; let it not be crushed or cast in a groove by frequent repetition, from which it can never free itself, and which is calculated to beget a listless, slovenly result. Original design and composition might be encouraged by monthly or frequent competitions.

In France those pupils who show a special genius for imaginative art, other than decorative, are drafted off to the Beaux Arts.

There is nothing of this sort I believe in this country, and it is here that the Government or men who desire to benefit their country might do something by providing means for rewarding talent and affording facilities for encouraging and completing the education of selected pupils. It is true no Government can create genius, but it may sometimes prevent its possessor from stunted growth or starvation.

The encouragement of decorative art is mainly required for economical purposes, but incidentally its moral effects are valuable.

In making the exterior of a building beautiful, an important lesson as well as pleasure is given to every passer-by. It is in this way as regards public buildings that Governments, municipalities, or wealthy and public-spirited citizens can encourage that monumental art which is the true national as distinguished from domestic art.

Museums no doubt, if properly organized and arranged, are the cheapest way perhaps of extending a knowledge of the highest art that lies within our power; but these are not enough. We ought I think to have our schools of art with scholarships, where students may avail themselves of the highest training for any special capacity they may show.

It is the free scholars in France who have given back their best to the nation and made its schools of art perhaps the finest in the world; and there is no reason why some out of the many millions in India should not rise to eminence in the same way that some of the greatest artists have sprung from the poor sons of the soil in the West.

APPENDIX IX.

From A. Aitkinson, Esq., M.I.C.E., M.I.M.E., Executive Engineer, Jammu and Kashmir State, P. W. Dept., Jammu Division, to the President, Art Conference, Lahore, dated the 2nd January 1894. No. 17.

I am sorry to say a prior engagement to-morrow prevents my attending the Conference, and that I must leave for Jammu on the evening of the 3rd. Mea Lal Din also stated he was not well and would probably not attend.

I beg to enclose the message which we were asked to deliver, and to state that I shall inform His Highness the Maharaja and Council of the very interesting discussions that took place at the Conference, and, as far as lay in my humble capacity, I fully concurred with the recommendations and proceedings so ably conducted by yourself and the rest of the distinguished members.

APPENDIX X.

From Babu Kantee Chander Mokerjee, to the President, Art Conference, Lahore, dated the 28th December 1893. No. 18?

You are aware of the interest His Highness the Maharaja takes in matters connected with the education of His Highness' subjects. The Maharaja, I need scarcely mention, is

particularly desirous of having measures organised for imparting technical education to such of his subjects as are likely to be benefitted by it. The necessary appliances have already been secured by your kind help, and it now remains to carry out the scheme by opening classes in connection with the Jeypore Museum. I hope this will be done shortly after your return from Lahore.

His Highness trusts that your labours in connection with the Conference to be held there will be of use for the furtherance of the object he has in view.

APPENDIX XI.

o. 19.

Note by Mr. W. Coldstream, C.S., *for the Committee on Indian Art assembled at Lahore, dated 3rd January 1894.*

etter No. 137 of 1th July 1888 from unjab to Govern- ent of India.

I. (1) In 1887, or four years after the Calcutta Conference, the question of technical education came before a Committee of Lahore of which I was a member and I then recorded a note, copies annexed (Note A), in which I went carefully into the subject of the *teaching of drawing in schools*. Certain action was taken in the Education Department in pursuance of the Committee's proposals. The Director will now, doubtless, be in a position to report the progress.

If progress has been slow, still I would urge that the teaching of drawing be persevered in.

II. (2) No two opinions can exist as to the advisability of *employing the best Oriental models*.

I have never seen a "Grammar *of Indian ornament*," and I think a suitable collection of designs (copies of the best models) should be compiled under the direction of Government.

III. (3) Establishment of *drawing classes* for trades. See paragraph 3 of my printed note annexed (Note A).

IV. (4) The adoption of a *duplicate system* of *types* in museum collections.

What is a typical collection in 1894 might cease to be a typical collection in 1900 or even in 1897. It should be carefully explained that a *typical* collection is not a *stereotyped* one, while we recognise old models of acknowledged excellence; present types should not be excluded from the collections, and new types of approved excellence will have to be added from time to time.

V. New types, before they are admitted as standard ones, should be examined by the Central Provincial Art Authority.

VI. While there is a decided objection to fixing types of art manufactures for any considerable time, there is of course the strongest reason for making well known, by exhibiting in museums, the best specimens of an art, copies of which can be reproduced in approximately the same form, and there is no reason why a beautiful object should not be exactly copied and reproduced. Artists of the highest genius are often employed in the production of duplicates or *replicas*.

(B). The very demand for duplicates, triplicates, or *centiplicates* of really good forms and workmanship will itself provide an education of the local artists or artizans.

(C). To form and exhibit a typical collection seems the only way by which foreign museums and art collectors could be at all certain of what they were ordering or likely to get. While it is an object of great importance to establish and maintain typical collections, every care must be taken that each object of the series combines excellence and purity of design with faithfulness of workmanship.

The existence of such collections will obviate the extreme delay and difficulty often, no doubt, experienced in making collections. District officials cannot, as a rule, make museum and exhibition collections satisfactorily. They never have the time and sometimes not the taste or knowledge necessary.

(5) The establishment of *training schools* at artware centres.

They would have to be entirely supported by Government or local bodies and scholarships given; but they might to a certain extent be useful. But if drawing is properly taught in existing schools at art-ware centres and scholarships given for the drawing class to the sons of artificers, it seems all that is necessary at present.

VII. (6) The adaptation of *Indian art* and *artware* to modern requirements.

A good example is the adaptation of the Hoshiarpur inlay to furniture.

VIII. (7) and (8) The desirability of the *encouragement* of *art* by *exhibitions and prizes and of recognized association with British Committees* are obvious.

IX. In connection with the question of *encouragement* of art, it cannot be lost sight of in any practical view of the subject that a *ready sale for articles* of the best type is the greatest encouragement that can be given. The act of advertising is a growth of civilisation. We cannot be too careful of interfering; but some help to the artizan is needed. No doubt since the Calcutta Conference of 1883, conditions have considerably changed. Messrs. Tellery and a number of other dealers have exploited many art manufactures, and brought them prominently to the notice of the public. But it may be doubtful whether they largely helped the artizan to get good prices for good work.

X. I think the Committee might suggest further means of advertising fine art-wares. Advertising is hardly understood in India at all. The means for the spread of knowledge are still limited; therefore Government aid is legitimate and necessary in a way which would not be permissible in European countries. Two great plans for advertising and recording objects of Indian art were proposed to the Calcutta Conference of 1883—Provincial Art Rooms and an Art Journal. I wish to suggest that the principle of art show rooms be extended; that local boards (municipalities and district boards, etc.,) be invited to establish local art rooms and museums, where the arts and manufacture of the locality shall be exhibited *in their best and purest form only*.

XI. I think that we might even go further and that encouragement might be given either by the provincial art centres or by local bodies to such plans as *exhibiting cases of art manufacture* (in its purest and best forms only) at public centres, such as clubs, town halls, well-established and large hotels, and railway stations.

One may travel from Lahore to Allahabad and from Delhi to Bombay in a railway carriage, passing through the centres of many art industries, without finding a trace of the wealth of art of certain localities on the line of railway, except the inferior specimens hawked at some railway stations. Now India is not yet like Europe, where the art productions of particular countries and cities are known to all. The whole educated world knows that one can see or buy fine specimens of Mosaic at Rome, glass at Venice, pottery at Dresden, and ironwork at Berlin. But the whole educated world, or even the whole educated Indian world, does *not* know that fine carpets can be got at Lahore, Amritsar and Agra; embroidery and jewellery at Delhi; enamels and brasswork at Jeypore; carved work at Simla and Nagina, or, if most do know it in a general way, the majority do not know how to set about purchasing the best specimens. The conditions of Europe and India are so different that what would be unnecessary in Europe would be a material and desirable help to art manufactures in this country. I think, therefore, that show cases of the best form and workmanship at such public places as above mentioned would be admirable and desirable in India.

XII. Of course the danger is that with increase of demand quality will deteriorate: it will and must to a large extent; but it is equally true that the superior capabilities of the workmen will not be known unless exhibited, and that a wide demand will include a demand to a certain extent for the higher forms and more exact and careful work; and that art cannot flourish without the stimulus of patronage.

XIII. One point is of the utmost importance, *viz.*, that each specimen, wherever exhibited, should bear:—

(1) maker's name,

(2) maker's address and, if the maker desire it,

(3) price of the article.

How very frequently this is forgotten in our exhibitions and museums, and at what loss to artificers.

XIV. Of course the productions of those artists and artificers only should be shown who are ready to receive orders for work of the standards exhibited, and execute them within a reasonable time.

XV. Another means of advertising and encouraging art work (and, in encouraging it, endeavouring to maintain a high standard of course) is through local and district fairs. District gatherings for encouragement of trade and education and for recreation (at which are held horse shows, agricultural shows, etc.) are becoming very common, and they are most useful. At some of these exhibitions of manufactures are held; and they should always be utilized for exhibition and encouragement of Indian art manufactures and for the encouragement of agricultural science and skill.

XVI. Lastly, a *Directory of Art Manufactures* and *Artificers* would be most useful. It should be compiled for each province under the direction of the Central Art Authority.

XVII. One point or plan for the encouragement and conservancy of good art was overlooked or omitted in the Government of India's Resolution of 1884, *viz.*, the *establishment of local committees of the arts and manufactures.*

I mentioned this matter in my note of 15th November 1881 (see printed copy annexed, Appendix B, pages 7 to 10).

The plan has the authority of the Government of India, for in their Resolution of 14th March 1883, No. 239 Ex., paragraphs 11 to 13, it is declared that the importance of co-operation of Native gentlemen of position by the establishment of local committees "can scarcely be exaggerated." Yet since 1883, as far as I know, no general or sustained effort has been made in this direction.

There are in the country countless masses of art which Europeans never see. I yesterday saw in a small native shop at Delhi an extremely beautiful specimen of the stone-cutter's or sculptor's art (possessing, too, great historical interest) which could not now be produced, except at enormous cost; and in the encouragement of indigenous art, the *efforts of capable Natives of the country should be really the most valuable and strongest element. There is no doubt this has sometimes been lost sight of. We shall not have done our best till the enthusiasm of Native amateurs is thoroughly enlisted.*

XVIII. In every district there should be a *committee for the encouragement of art and industry.* Men of artistic and cultural proclivities will generally be found, and they will be more than willing to help. The functions of these committees would be to take note of the local productions; to stimulate craftsmen by exhibiting their productions in local museums and elsewhere; by advising them *how* to advertise and occasionally by advertising for them. No doubt it is easy to raise objections to a Government department or a municipal body undertaking the *role* of advertiser, but in certain circumstances of the Indian markets for products of art and industry, it is not only unobjectionable but desirable, and has in fact been done over and over again in various provinces; by establishing schools of design on a simple basis where good patterns would be shown and copied, and the boy craftsmen would receive effective training of hand and eye, and perhaps a little elementary education (if necessary), in the 3 Rs besides, and by arranging for periodical exhibitions to prizes.

The district officer has little time, and may have no taste for such work. It cannot be thrown on his shoulders, but he should extend his encouragement as far as his duties permit. That the district officer can *lend* very important aid, the records of art industry, both in the Punjab and North-Western Provinces, will show. An example within my own experience is the large extension of the work of the Hoshiarpur inlayers, previously confined to boxes, penholders, and walking sticks, by its adaptation to furniture, panelling, etc. It is, of course most important, as the Government of India has pointed out, "to avoid such authoritative direction as may be fatal to nascent industries and the official support of undertakings which has passed beyond the experimental stage". Local committees for the encouragement of art and agriculture should be generally sub-committees of municipalities or district boards.

These local committees should be independent of the art officers of the province, *i. e.*, not *controlled* by them; but he should favour them with his advice, and aid them in every way he can by directing them to good models, aiding in engaging teachers, etc. The local committees in this form would aid the art officer by procuring good specimens, etc.

W. COLDSTREAM.

APPENDIX A.

o. 20. *Note by* Mr. W. COLDSTREAM, C.S., *on Technical Education* (11)* *As directed to arts (other than Agriculture) and Manufactures, dated 8th January 1887.*

A.—How technical education may be engrafted on to existing educational institutions.

[T]eaching drawing in schools.

I am in favour of introducing drawing into the school curriculum wherever it can be taught, that is, where teachers can be got and when there are appreciative scholars.

Not every one should be taught drawing: natural aptitude must be considered. Where the natural aptitude exists, it should be encouraged. I would teach it in the upper primary where possible, as well as in middle schools.

All boys who enter the practical (modern or zemindari) side of the middle school should be put to drawing for a time, and where it has been ascertained, say, after a six months' course, that aptitude exists, the pupil should continue it as a regular part of his course.

* Vide 11th Resolution of 2nd meeting of Art Conference, (page 11).

Similarly, I would introduce geometrical drawing, mensuration, and elementary surveying, into the schools wherever it can be taught. I would make a certain amount of it *obligatory* both in the upper primary and the middle school course. Success in this branch does not depend upon natural aptitude nearly so much as free hand drawing, and it may prove more or less useful to a zemindar or artizan.

Object lessons i schools.

2. Further, besides teaching drawing, I would aim at developing the faculty of observation, so necessary to the cultivation of all science and arts, and of attention to the operations of nature and of manufactures by simple *object lessons* and lessons on natural history in all schools.

The practical side will be useful to those who aim at the medical or engineering profession or the Revenue Department of Government; and I would, if a separation is carried out, certainly teach on the practical or modern side the elements of physics, specially *mechanics* and *physiology* (animal and vegetable).

This should be done in the case of both by simple lessons in the primers (specially in the case of physiology) and by diagrams and object lessons.

Scholarships t sons of artizan

3. Besides the general separation of the courses in the upper primary and middle schools into general and practical, I would make special provision for imparting to the intelligent sons of artizans (carpenters, blacksmiths and others) such instructions in design, geometrical drawing, arithmetic, etc., as should qualify them to pursue their own trade with increased intelligence and skill. This I would do by establishing scholarships of very moderate amount in the upper primary and middle schools, specially for such boys, to be enjoyed on the understanding that the education imparted was intended to fit them to become more skilful at their own trade and prepare them to rise in the world in its ranks, or even to a higher department of industry. Scholarships of R2 or R3 per mensem would be suitable.

Apprentice scholarships.

4. Lastly, I would consider the great workshops at Lahore and elsewhere as educational institutions ready to hand; and I would apprentice intelligent artizans at such places in moderate numbers, giving them scholarships of R5 to R4 per mensem for two or three years.

Perhaps a home for such apprentices might be opened at Lahore, providing, besides lodging, some training in reading, writing, arithmetic, and drawing.

B.—What additional facilities for technical education are desirable and practicable?

Chairs of engineering an technology.

The consideration of what technical education in connection with the arts can be introduced into the University course is one that concerns more immediately the professional branch of our enquiry; but as chairs of engineering and technology have been introduced into European colleges, it is to be considered certainly whether Lahore might not advantageously make a step in this direction. Technology is a little indefinite; engineering is not so. It would be possible to impart at Lahore a training similar to that given at Rurki. The advice of Engineers, however, should be taken on this point. I am not sure if they would consider it desirable to establish another Rurki. Besides other adverse considerations, it is possible that the advantages at Rurki are so great that it would be undesirable to create a rival institution.

Industrial scho

I am extremely doubtful of the advantage of opening industrial schools for the teaching of handicrafts. I think it is on the whole better to confine the effort, as far as school instruction goes, to teaching boys the principles of their trades, omitting instruction in the practice of handicrafts. In teaching arithmetic, mensuration, practical geometry, design, and the elements of physics, and in using as arenas of practical instruction the workshops which exist in accordance with the above scheme, I think we shall do far more than by opening schools of carpentry and iron-work in towns and districts generally. I would not object to see added on to a middle or primary school a class for carpentry and iron-work when the demand for such instruction seemed to exist; but I do not think it would be popular. The boys who attended it would be apt to be looked down upon. Separate schools for such training would probably be of little real use. Such institutions—*i.e.*, schools where handicrafts are taught—are, I fear (as has been remarked by some one), apt to become charitable institutions or Government workshops without fulfilling the real purpose of educational institutions. A carpet school has been going on at Hoshiarpur for many years; but I am not aware that the training the boys there receive has led to their pursuing this handicraft after they left the school, or to the opening of any independent carpet school in the town or neighbourhood.

C.—How are teachers to be provided for the technical training proposed?

It is, I think, necessary to consider under this head not merely the provision of teachers, but also of *appliances* and *methods*.

I have proposed above that drawing, freehand and geometrical, design, elementary

surveying, elementary physics, and elementary physiology, be introduced into schools as far as possible; also that training the faculties of observation by object lessons and lessons on natural history be more generally aimed at.

Only a small proportion of the teachers now at work will be able to teach freehand drawing.

[D]rawing teachers.

One teacher or more in each middle school will probably be able to teach something of geometrical drawing and surveying. For the provision of teachers of freehand drawing we must look mainly to the Mayo School of Art, and it will be desirable that all the regular drawing classes in schools be affiliated to that institution. I do not know that it is desirable or possible, practically, to introduce the rule established in England (*see* Mr. Tawney's observations noted on page 68 of the note put into our hands) that no schoolmaster shall get his certificate unless he can teach the drawing of simple figures on the blackboard; but undoubtedly some steps in this direction should be made. And for this end I advocate a *rapprochement* between the Central Training College and the Mayo School of Art.

For instructors of geometrical drawing, plan drawing and surveying, we must look to the Central Training College, and no doubt a class for instruction in these subjects could be established at Lahore (and perhaps at other normal schools) under competent direction.

If special instructors in handicrafts such as carpentry and iron-work, are introduced, they might perhaps be certificated by the Mayo School of Art. The Principal could no doubt, if scholarships are provided, arrange for a supply of competent teachers in communication with the Superintendent of Railway Workshops.

Teachers of Physics.

For instructors in the elements of physics and the elements of physiology we must look to the Central Training Institution and other normal schools. And it will be necessary, in order to carry out these proposals, to have special training teachers in these subjects. Teachers who may be found competent to teach the subjects indicated, or who, being already employed as teachers, receive a course of special training for the purpose, should receive a certain increase of pay. From one to two rupees would be a sufficient increase to the pay of a teacher of a primary school, and two to three rupees extra would suffice for a middle school teacher. But this increase need not be given to those who have not already left the normal school. The necessary special training can be included in the future course, and no general increase in the pay of teachers need take place.

Appliances for teaching.

As regards appliances (other than oral instruction) by teachers, these will be chiefly—

(i) written lessons;
(ii) diagrams;
(iii) models, and the ordinary school apparatus for teaching physics.

Written lessons.

I.—Written lessons should be incorporated in any new edition of the primers; meanwhile they should be written and separately published. What the facilities in the Punjab for writing lessons on elementary physics and physiology may be, the Director of Public Instruction and this committee can probably say, and perhaps the committee might make definite suggestions on this point. All, or almost all, that is necessary could be achieved by the translation of European lessons. I beg to recommend, as a model of the style of lesson that is desirable, some of those contained in a little book "*Materials for Object Lessons*" by Charles McRae, M. A., formerly Scholar of Exeter and Assistant Inspector of Schools; published by W. R. Chambers, London and Edinburgh, which I send with this note for inspection.

Diagrams and pictures.

II.—School diagrams and pictures could be procured in any variety from Europe, but descriptive letter-press should be appended in Urdu, Hindi, or Gurmukhi.

III.—Many of the large schools are already well supplied with the ordinary school apparatus for teaching elementary physics; and sets of material object lessons have also been sent to some schools.

It might be a recommendation of our committee that the Department of Public Instruction be authorised to arrange for supplying the best and most suitable diagrams, models, and materials for object lessons, with the letter-press in the vernacular necessary to illustrate and explain them.

Provision of funds.

As regards the expenditure necessitated by the introduction of technical education into the ordinary schools, the expense of training of teachers and the pay of teachers specially appointed for teaching in connection with technical education, should be borne by provincial funds; while the provision of scholarships and of methods and appliances for such teaching might be borne by districts and municipalities.

In conclusion, I wish to observe that the whole subject of the introduction of technical education is one on which it is evidently desirable that the results of experience of efforts already made in India should be collated and examined. Especially do the questions—

(i) of the establishment of technical schools (other than agricultural),

(ii) of teaching in agriculture, and

(iii) of model farms,

require careful and systematic examination in the light of experience. It will greatly facilitate our arriving at sound conclusions, and our submitting proposals likely to be pratically beneficial if we know what such schools have done elsewhere; what their plans of study; what the expense of maintaining them and of supporting their students; what results they have achieved and in what directions their procedure is faulty or their scope requires re-consideration; what methods of teaching agricultural science have been found successful or likely to prove so; and what practical benefits, if any, have followed the establishment of model farms in the North-Western Provinces, Madras or Bombay. The answers to these questions would greatly clear the ground of our enquiry and strengthen the recommendations which we may feel it our duty to make. I see no way in which such experience could be so well gathered up in a practical shape, so as to make it available for our immediate purpose, as by deputing a competent observer to visit some of the principal technical schools and colleges and the model farms mentioned in the printed note; that the result of his personal observations and inquiries may be made available for our work of advising Government in this important matter. It is obvious to all that such written descriptions of institutions and their methods as are contained in the note can never have the practical value that the results of personal inspection would have, especially in the matter of results achieved.

Deputation shoul[d] examine the techn[i]cal schools and th[e] model farms an[d] collate the result[s] achieved.

And beyond the general experience gained, the lessons in practical details which might thus be obtained and stored up would probably be of the greatest use in any future efforts which may be put forth as the result of our deliberations.

Note by MR. W. O. COLDSTREAM, C.S., on the encouragement of Art Manufactures in the Punjab, dated 15th November 1881. No. 21.

I.—Central and Local Exhibitions and State Rooms for specimens of Industrial Art.

I have often felt that there is a great want in many places in India of proper advertisement and exhibition of manufactures, both plain and artistic.

Mr. Buck's idea of having a show-room at Allahabad, subsidised by Government and kept by the hotel-keepers, to display and sell the art manufactures of the North-Western Provinces, appeared an excellent one. When stationed at Lahore in 1880 I wrote demi-officially to Mr. Wright (Mr. Buck being then in England) for details of the scheme, and he was kind enough to write about it at some length. I think it was at a meeting of the Lahore Anjuman that I made some proposal to start a similar show-room at Lahore for art manufacture of the Punjab, and possibly sent Dr. Leitner the correspondence. The Anjuman received the proposal to open a show-room favourably and, I believe, proposed to open one at their own charges; but I have not since heard if anything came of it.

The utilization of the Lahore Museum more freely as an advertising medium would be a good plan, but it would require to be supplemented. The utmost one could do in the museum would be to collect the specimens of work available, and label them with place of production, name of workmen, and price. More could not be done without spoiling it as *a museum*, and robbing it of its character as a repository of ancient art, historical monuments, illustrations of natural history, etc., etc. It would be a pity to convert the provincial museum into a shop or warehouse. Now, what is wanted is a place where the articles will be placed with all the above information, but so placed that they can be *handled* to a certain extent, and also be available for purchase; a place in fact where (i) a workman could go and carefully examine a specimen of work (provided he satisfied the official in charge that he was really interested in a mechanical or artistic point of view); and (ii) where the public, including strangers visiting Lahore, could go to see the manufactures of the province and purchase specimens of them.

Regarding the unobjectionable nature of the first object there can be no question.

The statement of the second objection might be met with the objection that it is not the part of Government to trade or interfere with the market. It would be a pity to embark on such a scheme if any harm resulted to the market or the ultimate interests of any trade.

But I should not fear that such a result would ensue; on the contrary, it would stimulate local industries in the meantime, and fill a gap which now very surely exists. It would point the way to the application of capital in Lahore and other commercial centres in new directions, and if it were but kept open beyond a certain time, say five or ten years, could not, I believe, do anything but good. This is just one of the cases where the ordinary principles of supply and demand in the ordinary rules of economy are not in operation. Just as Government supports and aids an immense number of primary schools and constructs railways, it might usefully direct its attention to the development of local manufactures and pave the way for future independent and more vigorous effort, backed by native capital. Messrs. Chamba Mal Devi Sahai, the wealthy trading house at Amritsar, have opened such a warehouse on their own account. In it articles are sold probably at very high prices, and it draws its small stock from but a limited field: a warehouse such as I propose at Lahore could be started probably on a much larger scale, and might afford a real encouragement to local industries. I would, however, abstain from opening a branch exposition at Amritsar in consideration of this spontaneous effort made locally with private capital.

What I would propose is some such arrangement as follows:—

Government should, in connection with the Mayo School of Art (say in that building, or in an *annexe* of the Lahore Museum), direct the opening of an exposition or show-room with a view to illustrate and extend the manufactures of the province. Specimens of manufactures should be exhibited and a certain number of them should be available for handling for inspection by workmen and others; and all persons should be allowed to take copies, and to draw designs within the building (a privilege no doubt which would, for many years to come, be but seldom appreciated)!

A good stock of articles of each kind of manufacture should be kept on hand for sale. All should have maker's name and address attached and should be priced. Every facility should be given to purchasers to supply themselves with what they want.

Prices should be as low as possible consistent with good profit to the manufacturers and a percentage for the maintenance of the institution.

The Superintendent (who might be a Babu on R100 per mensem) might be under the Principal of the Mayo School of Arts, and should under his directions keep up the supply of articles by corresponding with the manufacturers at the different seats of industry.

The establishment need not be more than the Superintendent on R100 per mensem or even less.

A Vernacular Clerk	„ 25	„
1 or 2 Chaprassies	„ 10	„
A Sweeper	„ 4	„
TOTAL	„ 139	

Or, say, R150 per mensem allowing for contingencies. Perhaps, by establishing the exposition in connection with the School of Art, it could be done even cheaper.

It would of course be very necessary to see that the operations of the exposition did not paralyze trade at the centres of industries by outbidding local merchants and middlemen in the purchase of wares. On the whole I think, there is room for both, and that such an arrangement as I have sketched would give a stimulus to local manufactures which would be very valuable in the development of industry. Through the agency of the exposition, collections of Punjab art could be forwarded to foreign museums on application.

Such an exposition should be started at Lahore, and then, perhaps, at Peshawar and Multan and Delhi.

Government might also encourage the formation of small expositions by the municipal and district committees at the smaller stations for the exhibition of such articles of local manufacture as are likely to be generally useful or are little known.

In a new design for a district hall and library for Hoshiarpur, provision has been made for a small local museum—a step which I hope Government will approve. I should like to make it such an exposition as I have described above, on a small scale and for local manufactures entirely or chiefly; but of course we have not in such a place as this, off the line of railway, the scope and opportunity that are afforded at such centres as Lahore and Delhi. How far it would be safe to encourage the *sale* of local art manufactures at a small out-station exposition is a question. My opinion is that for some years it would do no harm. It is obvious, however, that to sell local manufactures at a warehouse subsidized by Government at a small

station, although it might, and probably *would*, stimulate and improve the industrial arts for some years to come, would be a much more serious interference with the market than such a central exposition as I advocate the establishment of at Lahore. Still, even if it were found that to *sell* would be unfair or of no distinct benefit, the articles should be exhibited in such local expositions for inspection and examination of all.

Local committees and schools of design and industry for encouragement of manufactures.

I think that a good deal might be done to encourage local industry by Government, in the Department of Revenue and Agriculture, encouraging municipal and district committees to appoint *sub-committees*, who should have this object, the encouragement of the local industries, for their special care. There is little danger of too much interference; the danger or likelihood is all the other way. Recognition of industries by the local authorities would be gratefully hailed by the workmen themselves, and the only lesson which the local committees would need to press on them would be that the object of Government is the *application to the industry of local capital* and the encouragement in it of *sound principles of art*.

The membership of sub-committees for arts and industries thus formed would, I think, be very popular appointments with the committee men of the towns and districts. There are generally a certain number of Europeans, and natives also, on each committee who have a taste in that direction; and the idea of extending manufactures, thus putting bread into the mouths of artizans, and by giving the town or district a name for good work of a particular kind, is a practical kind of idea which has a decidedly popular element in it. I think, then, sub-committees for the encouragement of art and manufactures might well be appointed with good hope of profitable result in some districts.

They might often no doubt work by establishing an industrial school in which a local manufacture might be developed and improved.

We have had a local committee of manufactures at Hoshiarpur. It has established a school of industry, where carpets of excellent quality are made. The agent of an American house lately came here and wished to contract for all the outturn of the school and offered advanced rates. He purchased R500 worth of goods and ordered 10 carpets. I think our industrial school might well be extended to develop certain local branches of industry, such as ivory inlay, lacquer-work, and phulkari. I have proposed to Mr. Kipling to establish here a branch School of Art, and I should like to see *very elementary* art teaching, such as practice in drawing, designing, modelling, etc., combined with our industrial school. I propose this because the industries we have to develop—*viz.*, inlay, carpets, lacquer-work, and phulkari—are those which largely depend for their improvement on proper attention to form and design.

I mention all this here in illustration of what I propose above.

Extract from Proceedings of the Hoshiarpur District Fund Committee, held 21st April 1882. No. 23.

The President nominated the sub-committees below named with a view to their taking special interest in certain departments of work connected with the improvement of the trade, manufactures, agriculture, and education of the country.

These sub-committees are composed partly of members of the District Committee and partly of members of the Hoshiarpur Municipal Committee, the members of the Municipal Committee being, by special request, present at the meeting.

* * * * * *

B.—The functions of the *Local Committee of Arts and Manufactures* will be to stimulate the art manufactures of Hoshiarpur, such as carpet-making, ivory inlay, lacquer-work, glassware, pottery—

by helping manufacturers to get orders for work;
by encouraging them to promptness in complying with orders;
by assisting them in English correspondence connected with orders;
by encouraging efforts to improve form and design in manufactured articles;
by occasionally advertising the various kinds of art manufacture carried on in the district.

The below-named were nominated members of the Local Committee of Arts and Manufactures.

(Here follow the names.)

W. COLDSTREAM,
President.

APPENDIX XII. No. 23.

Memorandum by the President.

The following extract from the January number of 1894 of "The Journal of Indian Art

and Industry" is of interest in showing the views of Mr. B. H. Baden-Powell, C. I. E., a well-known authority on Indian art.

"The silversmiths' art in Cutch is one of those crafts which stand in need of help and supervision. There are, indeed, some authorities on Indian art whose enthusiasm for the purely ancient and traditional forms cannot but receive sympathy; such writers will perhaps deprecate any attempt to teach or to direct the development of Native art. They would seem to consider that if the craftsmen cannot live by making only the ancient and traditional forms of vessel, in the old way and for the old purposes, the art had better be left to die out; at least that would, in many cases, be the practical result. But, unfortunately, the people will seek to make their craft pay; and it seems better, by means of schools of art directed on strictly 'conservative' principles, to help the craftsmen with good ideas and suitable adaptations, than leave them to copy the worst models without guidance."

No. 24. From L. M. THORNTON, Esq., Officiating Deputy Secretary to the Government of India, to the Chief Secretary to the Government of Madras, the Secretary to the Government of Bombay, Educational Department, the Secretary to the Government of Bengal, General (Education) Department, the Secretary to the Government of the Punjab, Home (Education) Department, —(Nos. 157—160, dated the 2nd June 1894).

In continuation of Home Department letter No. 24/25/26/27, dated the 13th January 1894, forwarding a despatch* from the Secretary of State regarding the question whether Schools of Art in India should continue to be maintained as Government Institutions, I am directed to enclose, for the information of the Madras/Bombay/Bengal/Punjab Government, a copy of a letter † from the Government of India to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the recent Art Conference at Lahore, together with a copy of Brigade-Surgeon-Lieutenant-Colonel Hendley's letter, No. 11 A. C., dated the   January 1894, with its enclosures, expressing the opinion of the Conference on the several questions referred to it. I am to request that the Government of India may be favoured with the views of His Excellency the Governor in Council / His Honour the Lieutenant-Governor on the points raised in the Secretary of State's despatch and in the papers now forwarded.

* No. 128 Public (Educational), dated the 9th November 1893.

† No. 4549, dated the 29th December 1893.

No. 25. From the Honourable W. LEE-WARNER, C.S.I., Secretary to the Government of Bombay, Educational Department, to the Secretary to the Government of India,—No. 1867, dated the 11th September 1894.

I am directed to acknowledge the receipt of Home Department letters Nos. 25, dated the 13th January 1894, and 158, dated 2nd June 1894, calling for an expression of the views of this Government on the question raised in Lord Kimberley's Despatch No. 128, dated 9th November 1893, whether Schools of Art in India should continue to be maintained as Government institutions, as also on the points mentioned in the letter from the Government of India No. 4549, dated 29th December 1893, to the President of the Art Conference recently held at Lahore and dealt with in the report submitted by the Conference.

2. In reply I am to invite the attention of the Government of India to my letter No. 365, dated 21st February 1893, and to the papers therewith forwarded, and to state that, in the opinion of this Government Schools of Art really serve a good, and, in view of complaints that are frequently heard as to the decay of indigenous trades, a popular purpose. By placing such institutions under European artists the necessary impulse is given to the accommodation and improvement of Indian methods so as to meet an altered and expanding demand. The necessity of such a progressive influence is felt in all departments of industry, and the Governor in Council fully concurs in the views and in the emphatic opinion expressed in paragraph 1 of the Art Conference Report that Schools of Art to be of any use must continue to be maintained as Government institutions. I am to point out that the case of Ram Sing of Lahore, mentioned in the Secretary of State's Despatch above referred to, affords a fitting illustration of what Schools of Art under Government control and under judicious European teachers such as Mr. Kipling are capable of achieving, and furnishes a strong argument in favour of the maintenance of such schools by Government. Looking back at the strenuous efforts made by the Government of His Excellency Lord Reay to develop the School of Art and the success which the steady persistence in that direction of the present Government of Bombay has achieved, the Governor in Council would regard the proposed abandonment of the policy hitherto pursued not only as retrograde but as an absolute waste of energy and funds.

3. With regard to paragraph 2 of the report of the Art Conference I am to observe that Sir Jamsetji Jeejeebhoy School of Art, Bombay, has turned out a number of trained teachers and is capable of fully meeting any demand for such as may be made on it. Art workshops have already been established in connection with the school in the following branches, *viz.*,

metal-work (including enamelling), carpet-making, wood-carving and pottery. To encourage the admission of students to the workshops stipends are paid to them, while to ensure full and sufficient training each student is bound by agreement to remain at the school for a term of three years. The popularity of the institution is proved by the accession to its numbers of students from Native States and other provinces, and the following brief extract from a speech delivered by His Excellency the Governor at the opening of the Bombay Fine Arts Exhibition in February last illustrates the value of the artistic work now being carried out in the Presidency by pupils of the School of Art:—

That it is important that these students should have an opportunity of comparing their work is evident when I tell you that a greater part of the carved decorations of our public buildings in Bombay is the handiwork of old Art School students; and in other directions many of them have done well. We have turned out some hundreds of men who are now earning their livelihood in the professions of house-decorators, designers, modellers, carvers, metal-workers, engravers, and draughtsmen in architects' and engineers' offices.

In this connection I am to invite the careful attention of the Government of India to a letter from the Principal of the Sir Jamsetji Jeejeebhoy School of Art, No. 574, dated the 10th August 1894, with enclosures (copy enclosed).

4. With regard to the proposal of the Conference that drawing should be made a compulsory subject, I am to invite attention to paragraph 2 of my letter No. 365, dated 21st February 1893, and to state that the Governor in Council adheres to the opinion that it is not desirable to make any change in the course hitherto pursued and to overload the children of Indian schools with compulsory subjects.

5. The suggestions made in paragraph 3 of the report for the establishment of a small show-room or branch museum in places where a craft of any importance is pursued and for the award of scholarships to deserving and talented youths in order to enable them to attend the School of Art, have the approval of the Governor in Council, and they will be commended to local bodies on receipt of the final orders of the Government of India on the report.

6. On the subject of Oriental models dealt with in paragraph 4 of the report, I am to invite attention to paragraphs 5—7 of letter No. 757, dated 14th December 1892, from Mr. Griffiths, which accompanied my letter No. 365, dated 21st February 1892, and to express the concurrence of this Government in the views of the Conference on the subject expressed in the 4th paragraph of the report.

From JOHN GRIFFITHS, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, to the Director of Public Instruction, Bombay,—No. 574, dated the 10th August 1894. No. 26.

In continuation of my letter No. 493, dated the 10th ultimo, I have the honour to forward a copy of a statement with its covering letter showing the result of the teaching of the School of Art which was called for by the Art Conference at Lahore. As it has considerable bearing on the question raised in the Despatch of Her Majesty's Secretary of State for India as to whether Schools of Art should continue to be maintained as Government institutions, I think that Government should be made acquainted with it.

2. In addition to the facts given in the statement, I may add that only last week Mr. Lala Deen Dayal, the well-known photographer, who is at present at Hyderabad, has engaged as a painter, under an agreement for two years, Mr. Jagannath Ananta, an old student of the school, on a salary of British R400 per mensem and has offered to take four more students and to pay them at the rate of British R150 per mensem each for the first three months, and afterwards to enter into an agreement for two years and to pay each R200 per mensem.

3. This affords an illustration of the good the School of Art is doing in enabling those who have received a training in it, to secure employment as compared with the result of higher education where many of the successful students have to be satisfied with clerkships on R30 and 40 per mensem.

From JOHN GRIFFITHS, Esq., Principal, Sir Jamsetji Jeejeebhoy School of Art, Bombay, to Brigade-Surgeon-Lieutenant-Colonel HANDLEY, C.I.E., President of the Art Conference, Lahore.—No. 50, dated Bombay, the 22nd January 1894. No. 27.

I have the honour to submit the accompanying statement showing the result of the working of the Bombay School of Art, which was called for by the Art Conference.

Note.—The statement showing the working of the Bombay School of Art will be found on pages 35-42.

From the Right Honourable HENRY H. FOWLER, Her Majesty's Secretary of State for India, to His Excellency the Right Honourable the Governor General of India in Council,—No. 87 (Public—Educational), dated the 30th August 1894. No. 28.

I shall be glad to be favoured with an early reply to my predecessor's Despatch of the 9th November 1893, No. 128 (Public—Educational), which referred, for your Excellency's

consideration, the question whether Schools of Art in India should continue to be supported as State institutions.

2. I shall also be glad to receive a report on the School of Art and Technical Institute at Bombay.

No. 29. From the Government of India, to the Right Honourable HENRY H. FOWLER, Her Majesty's Secretary of State for India,—No. 9, dated the 17th October 1894.

In reply to your Despatch No. 87 (Public—Educational), dated the 30th August 1894, requesting an early reply to Lord Kimberley's Despatch* on the question whether Schools of Art in India should continue to be supported as State institutions, we have the honour to inform you that the matter has been referred to the Local Governments concerned, some of whom have not yet replied, and that it will take some time to consider and decide the important questions raised in the correspondence.

* No. 128 (Public—Educational), dated the 9th November 1893.

2. With reference to paragraph 2 of your Despatch, we forward a copy of the Sixth Annual Report† of the Victoria Jubilee Technical Institute, Bombay, 1894, and of a letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and its enclosures, which contain a report on the Bombay School of Art.

No. 30. From J. F. PRICE, Esq., Chief Secretary to the Government of Madras, to the Secretary to the Government of India, Home Department,—No. 472 (Educational), dated the 7th June 1895.

I am directed to acknowledge the receipt of Mr. Melitus' letter No. 24, dated 13th January 1894, transmitting copy of the Right Honourable the Secretary of State's Despatch No. 128 (Public—Educational), dated 9th November 1893, and of Mr. Thornton's letter, No. 157, dated 2nd June 1894, forwarding correspondence containing the views of the recent Art Conference at Lahore regarding the policy to be pursued in the future with reference to Schools of Art, and inviting the opinion of this Government on the points raised therein.

2. The Secretary of State's recommendations may be summarized as follows:—

(a) State aid should be gradually withdrawn from schools of art, as there is great difficulty in securing for them the services of competent European teachers, and a general consent that they serve no really useful purpose.

(b) Arrangements should therefore be made for the absorption or conversion of schools of art into technical schools.

(c) The technical schools so formed should be placed, as far as possible, under municipal control.

3. As regards the proposal to withdraw State aid from Schools of Art, I am to say that His Excellency the Governor in Council is satisfied that it is in every way desirable to continue the existence of the School of Arts in this Presidency, and entertains no doubt that the withdrawal of assistance from Government would involve its speedy extinction. The Madras Municipality has not the requisite funds to maintain such an institution, and there is no other public or private body which is in a position to take the place of Government. Apart from this consideration His Excellency in Council is of opinion that to sever the connection of the State with the School of Arts would be tantamount to the abdication of the proper position of Government with regard to technical education, to regain which in the future would be impossible without great delay and vast expense. The importance of technical education is becoming more patent every day, and the Government considers that it would be a grave error to close the only State institution which supports it. The difficulty of procuring trained European officers for the Madras School of Arts will, as the Director of Public Instruction in this Presidency has pointed out, be much diminished if the Secretary of State sanctions the proposals made by this Government in regard to the reorganization of the Educational Department; for these proposals place the Superintendent and Art Instructor on a considerably better position than they have heretofore occupied.

4. The other recommendations of the Secretary of State may be more conveniently dealt with in connection with the views of the Art Conference of Lahore. The report of that body is briefly summarized below, the views of His Excellency the Governor in Council regarding each opinion entertained and each proposal made being set out *seriatim*.

5. The report may be divided into nine sections as follows:—

(i) "*There is overwhelming evidence to disprove the Secretary of State's assertion that there is a general consent that Schools of Art serve no useful purpose; on the contrary, they*

† Not printed with these Selections.

have proved most useful in providing art masters and highly-trained draughtsmen and craftsmen and in protecting the arts of the country from dangerous extraneous influences."

The Government concurs generally with the Conference, but is not disposed to take so decided a view of the good done by Schools of Art as that entertained by the Conference; it considers that in this Presidency the most that can be said is that the local School of Arts has been useful.

(ii) *"The Schools of Art must therefore be maintained, and the Conference fails to see how they can be supported or be of use unless retained as Government institutions."*

In this view the Government entirely concurs.

(iii) *"With respect to the schools of art being more extensively used as, or changed into normal schools, the Conference considers that they are already normal schools of the best kind."*

The Government understands a normal school to be an institution the students in which are instructed in teaching, and is of the opinion that this is not, and should not be, the function of a School of Arts.

(iv) *"The Conference agrees with the Secretary of State that Schools of Art should be more fully utilized to improve technical education, and it would therefore connect with them workshops in which the educational work done in the schools would be supplemented by practical application of the principles taught."*

With this view the Government coincides.

(v) *"Drawing is absolutely necessary for the artizan class and should be made a compulsory subject in all district schools and for all pupils above the upper primary grade."*

While the Government agrees with the Conference in considering drawing to be essential for the artizan class, it is not, at all events at present, prepared to make drawing a compulsory subject as proposed. There are no "district" schools in this Presidency.

(vi) *"Having been educated up to this standard, the pupils would undergo training in their crafts and in the case of industrial arts would, in the small centres where special arts are practised, come under the training of master-craftsmen who would work under the supervision of local bodies, but subject to inspection by the authorities in the Schools of Art."*

The Government is of opinion that any general scheme of this description is at present impracticable in this Presidency, but thinks that it might eventually be worked up to.

(vii) *"Wherever a craft of any importance is practised, a small show-room or branch museum should be established in which types of the work of the district should be kept, these show-rooms being under the control of local bodies and subject to inspection by the authorities of the provincial School of Arts."*

The institution of such branch museums appears to the Government to be an excellent plan, but hardly capable of execution in the immediate future. It will, however, be kept in view.

(viii) *"Scholarships should be awarded to talented youths for the purpose of enabling them to proceed to the provincial Schools of Art for further instruction."*

Scholarships to encourage talent are already given *in the school*, and the Director of Public Instruction will be consulted as to whether scholarships can be granted advantageously *elsewhere*.

(ix) *A more extended use should be made of oriental models.*

In this recommendation the Government entirely concurs.

6. In conclusion, I am directed to forward a copy of the Proceedings of this Government of this date, from which it will be seen that the whole question of the reorganization of the School of Arts has been referred to a committee for report, and to state that no material change will be made in the policy at present pursued with regard to its management, until the report of the committee has been received and carefully considered. I am, finally, to express regret that the complicated nature of the subjects involved has rendered it impossible to reply to Mr. Thornton's letter at an earlier date.

Extract from the Proceedings of the Government of Madras, Educational Department, No. 471, dated the 7th June 1895. No. 31.

READ—again the following papers:—

G. O., dated 2nd February 1894, No. 63, Educational.

ABSTRACT.—Communicating to the Director of Public Instruction letter from the Government of India enclosing a despatch from the Secretary of State raising the question whether the Schools of Art in India should continue to be maintained as Government institutions, and adding that a further communication will be made on receipt of the opinion on this question of the Art Conference sitting at Lahore.

G. O., dated 26th June 1894, No. 465, Educational.

ABSTRACT.—Communicating to the Director of Public Instruction, for report, letter from the Government of India forwarding the opinion on the several questions referred to it of the recent Art Conference, Lahore, and requesting the views of the Madras Government on these papers as well as on the despatch from the Secretary of State previously forwarded.

G. O., dated 8th October 1894, No. 761, Educational.

ABSTRACT.—Commenting on Mr. Monro's proposals for training teachers in the school in the art of teaching drawing, and requesting Dr. Duncan to furnish his views on the subject.

G. O., dated 25th October 1894, No. 813, Educational.

ABSTRACT.—Passing orders on letter from the Director of Public Instruction, submitting remarks on the proposals of the Hon'ble S. Srinivasa Raghavaiyangar, Dewan Bahadur, C. I. E., for the encouragement of industrial education made in his memorandum on the "Progress of the Madras Presidency."

READ—also the following papers:—

From the Hon'ble Mr. D. DUNCAN, M.A., D.Sc., Director of Public Instruction, to the Chief Secretary to the Government of Madras, No. 794, dated the 28th January 1895.

I have the honour to submit proposals for the reorganization of the Madras School of Arts, with a view to improve its efficiency, to extend the sphere of its usefulness, and to determine more precisely than at present the functions it has to perform as a part of the educational machinery of the Presidency, having regard to the main object with which it was opened four and forty years ago. In framing my recommendations, the suggestions and instructions contained in the following Government orders and in the papers therein referred to have received careful attention:—

G. O.,	Educational,	No. 934,	dated	28th December 1893.
"	"	" 409,	"	7th June 1894.
"	"	" 465,	"	26th " "
"	Public,	" 597,	"	16th August 1894.
"	Educational,	" 761,	"	8th October "
"	" R.	" 158,	"	17th " "
"	"	" 813,	"	25th " "

2. *Origin and development of the institution.*—In order that my suggestions may be fully and properly understood, I propose to give here a short account of the origin of the school and of the different stages through which it has passed, and also to notice briefly the facts which I have observed in the working of the institution, more especially in the system on which the manufacturing side has been carried on.

3. The school was opened in May 1850, as a private concern, by Dr. Alexander Hunter, with the object of improving the taste of the native public as regards beauty of form and finish in the articles in daily use among them. The success of the school during the first year of its existence encouraged him to open an industrial department in 1851. The movement, which was both novel and interesting, deservedly found favour, and Dr. Hunter not only obtained some pecuniary help from the public, but also succeeded in inducing several gentlemen to form themselves into a committee to assist him in the management of the school. This committee brought the school to the favourable notice of Government in March 1852, and, after pointing out the more important advantages which were expected to accrue from such an institution, it applied for support from public funds. In 1853, the Court of Directors, on the recommendation of the Madras Government, sanctioned a grant of R6,000 towards the purchase of machinery, casts and models. In 1854, on a further representation from the local Government, the Court of Directors assigned a monthly grant of R600 towards the working expenses of the institution. The school had now become to all intents and purposes a Government institution; but, in sanctioning a monthly contribution, the Court of Directors laid stress on the indispensableness of keeping in view the prospect of the school "eventually becoming independent of Government assistance." In 1855, the school came under the control of the newly appointed Director of Public Instruction. From the second year of its existence the school comprised, as already stated, two departments—an artistic and an industrial. In the artistic department, under Mr. Cole, the Professor of Fine Arts, who joined the school from England in 1856, instruction was given mainly in Practical Geometry, Free-hand Drawing, Machine and Plan Drawing, Perspective, Chalk Drawing, Botanical Drawing and Flower Painting, while only a few were instructed in wood and copper-plate engraving. Most of the pupils in this department were qualifying for employment as draughtsmen in the Public Works or other Departments of

the public service. The industrial department dealt with the manufacture of bricks, fire-bricks, paving and roofing tiles, pottery, water-pipes, etc., blacksmith's work being also taught to a certain extent. The working of this department also served the useful purpose of bringing to light the mineral resources of the Presidency, and instruction was given in the selection of the materials to be used. Different opinions having been expressed as to how far the school was realizing the ends of its existence, the Director of Public Instruction in his report for 1859-60 suggested the appointment of a committee of practical men to report whether it should be maintained or abolished. Such a committee was appointed in 1860, with the Honourable Mr. Maltby, a member of Government, as President. The committee, after taking all available evidence, was satisfied that the school had effected a great improvement in the industrial arts of the country, and recommended that it continue to be maintained from the public revenues. The committee also made several important suggestions for the working of the artistic and industrial departments. It laid stress on two important points adverted to by Mr. Arbuthnot in his report for 1856-57: (1) that the school had been worked too much as a manufactory for producing large supplies of all sorts of articles that could not readily be procured elsewhere, and too little as a school of instruction; and (2) that the connexion between the artistic and industrial departments had been little more than nominal. In passing orders on the committee's report, Government accepted the principle that the business of the school should be to furnish the means of instruction, but considered it necessary that orders for manufacture should continue to be received in the industrial department. Dr. Hunter was placed at the head of the school on a monthly salary of Rs. 1,000 as recommended by the committee. During the next twelve years the school seems to have made little progress. Drawing in its various branches, wood and copper-plate engraving, photography, carving in wood, sculpture, modelling in various materials, and pottery, were taught. A class from the Engineering College received instruction in the composition, qualities, and modes of testing clays, rocks, limes and cements, and was taught how to make tiles, bricks and cements.

In 1873, the condition of the institution again attracted the notice of Government and a strong committee composed of the gentlemen named in the margin, was appointed to enquire into and report (1) on the result already attained by the establishment of the school, and (2) on the course best calculated to secure in future the greatest advantage to the public from its maintenance as a means of improving and developing the industrial arts in the Presidency. In reply to the first of the two points referred to it, the committee reported that, while the artistic department had succeeded in sending out a large number of good draughtsmen, no tangible evidence was to be found of what the committee deemed to be a far greater and a higher object, namely, the dissemination of artistic taste among the people, through the direct instrumentality or the indirect influence of the school. Wood and copper-plate engraving and photography had through the school been introduced or extended among natives. In the industrial department the success attending the instruction given by the school in pottery was, in the opinion of the committee, more conspicuous. The school had also done much good in the discovery and utilization of numerous indigenous raw materials existing throughout the Presidency. It had moreover led to the opening of similar schools in different parts of the country. The committee brought to the special notice of Government the several disadvantages under which the school had laboured, chief among these being the want of a defined curriculum and trained professional teachers. Among the remedial measures suggested the following are the most important:—the appointment of a thoroughly efficient Superintendent for the whole institution; the employment of an artistic instructor with a British reputation; the gradual expansion of the school into a central industrial college; the formation of a moderate gallery of paintings, engravings, sculpture and other works of art as a necessary adjunct to the institution; the organization of a museum to contain a well-arranged collection of the raw materials of the country, with a memoir of their uses and site and of all new discoveries and applications; the introduction of a proper system of inspection and examination from a technical and educational point of view; the imposition of a restriction on the Superintendent to receive orders for manufactures to such an extent only as might be required for the purpose of instruction, and, lastly, the appointment of a special committee to manage and control the work of the institution along with the Superintendent. The committee also specified the art and industrial subjects it would like to see taught in the school, namely, in the artistic department, drawing, engraving on wood and copper, modelling in clays, &c., designing and photography; in the industrial department, pottery, carpentry and turning in wood and metal, carving in wood, &c., dyeing and house

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decoration. The committee repeated the recommendations of its predecessor of 1860 to the effect that a unity of aim should pervade the artistic and industrial departments, and that the school should be a place of instruction rather than of manufacture, this latter being restricted to what was necessary for teaching. These proposals were generally approved, and in its order No. 187 Educational, dated 26th May 1874, Government sanctioned the employment of a Superintendent on R550, of an instructor in the artistic department on R410, and of an instructor in the industrial department on R360. But the services of a full-time Superintendent were not secured till 1884. The post of instructor in the artistic department was filled for a short time and then suspended, while that of instructor in the industrial department was never filled. The institution thus continued to work without what was deemed to be the necessary staff. In January 1884, Mr. Havell, the first Superintendent appointed by the Secretary of State, assumed charge, and at his suggestion Mr. Grigg recommended, in July 1884, a revised establishment in which he proposed to abolish the post of instructor in the industrial department, to fix the salary of the instructor in the artistic department at R400, to appoint an assistant in the pottery branch on R100, and to create certain minor appointments. His proposals received the approval of Government, and the services of an artistic instructor were secured in 1886. The Government Technical Examination scheme, sanctioned in March 1886, having necessitated certain changes in the course of instruction given in the institution, a code of regulations was drawn up towards the close of that year. Up to 31st March 1889 the expenditure on the school was limited to the salaries and scholarships, and a lump grant of R600 a month from Government *plus* the receipts of the school from sales and for work executed for Government. This restriction, wholesome as it was in several ways, gave rise to some friction in the smooth working of the industrial department; and on Mr. Grigg's recommendation it was wholly withdrawn from 1st April, 1889. Towards the close of 1889, the Superintendent at Mr. Grigg's instance submitted certain proposals for the reorganization of the institution, the consideration of which was, however, deferred until after the arrival from Europe of a successor to Mr. Havell, who had resigned his appointment. (Proceedings of the Director of Public Instruction, dated 9th July 1890, No. 7192, enclosed.) In the artistic department at this time instruction was given in Drawing in all its branches; and in the industrial department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture and lacquer work were taught. This scheme of subjects has remained till the present day.

4. *Defects in the organization of the institution.*—In submitting proposals for the reorganization of the school in December 1889, Mr. Havell, who had by that time gained five years' experience of the working of the institution, said: "The present scheme of the school covers a wide field, far wider than the organization of any Indian School of Art . . . The main point to be considered is that without a very large expenditure the present scheme of the school cannot be extended with advantage. The most urgent needs of the school are to fill in and consolidate the present scheme of work." A careful consideration of the comprehensive scheme of instruction followed and of the inadequacy of the staff, especially in the artistic department, to cope with it makes one cease to wonder why the school has not been more successful. Moreover, an indefiniteness of aim has pervaded both the school as a whole and each of its two departments. Instruction is given in Drawing from the lowest standard prescribed in Section V of the Madras Educational Rules up to the Advanced Technical Examination standard; but whereas the Superintendent and the Art instructor devote themselves to the classes preparing for the Intermediate and Advanced Examinations of the Technical Notification, the teaching of all the lower classes is entrusted to so-called pupil-teachers in receipt of salaries ranging from R10 to R25. It is needless to urge that efficient instruction cannot be secured for these lower classes for the small salaries offered. The same remark will, in some degree, apply to the industrial department also. With a view to provide for efficient instruction being given in the Drawing and Industrial classes, Mr. Havell proposed in 1889 the abolition of the post of Art instructor on R400, and the employment from the savings thus accruing of four teachers of Drawing on salaries ranging from R40 to R50, and of an overseer for the industrial department on R100—120, a silversmith on R50 and two carpenters on R25 and R20, respectively. Mr. Grigg did not express any opinion on the above proposals. Probably it seemed to him, as it seems to me, that to abolish the Art instructorship would be a retrograde and suicidal step. The services of a well qualified instructor are absolutely necessary to teach Drawing to advanced students and to supervise the work of the lower classes. The presence, moreover, of an officer of his status on the staff, under the designation of Assistant Superintendent, is needed for the administration of the institution during the Superintendent's absence on tours of inspection or on leave. As for the subordinate staff, its organization is far from satisfactory. A portion of it is on a permanent footing and another

portion is on a temporary footing, part of it being known as "the regular temporary establishment," and part as "the temporary establishment" paid from contingencies. This difference in the treatment and status of the several members of the staff, besides being confusing, cannot be conducive to unity of purpose and hearty co-operation in seeking to realize the ends for which the institution exists.

5. *Defects in the working of the manufacturing side.*—In my letter No. 12612, dated 24th December 1894, I have brought to the special notice of Government the defects which were observed by Mr. Lewis in the course of his examination of the stock, stock materials, registers and accounts of the school. In 1874, Government sanctioned the employment of a separate instructor for the industrial department on Rs. 360 per mensem. But, as I have already remarked, this post was never filled. In submitting a revised establishment in 1884, Mr. Grigg omitted this appointment and obtained the sanction of Government for a new post under the designation of pottery assistant on Rs. 100. This appointment was filled for a time, but was subsequently reduced. Mr. Havell proposed in his scheme of 1889 to appoint an overseer on Rs. 100—5—120, and for this pay he proposed to employ a competent foreman to assist in giving instruction either in carpentry or metal work, and also to be in general charge of the pottery manufacturing branch. I doubt, however, whether it would be possible to get a man who could efficiently teach an industrial subject, and at the same time attend satisfactorily to the heavy and manifold duties connected with the management of the industrial and manufacturing department. I am inclined to think that the appointment of an office manager and store-keeper on a salary of Rs. 80 would be more advantageous. Such a man would relieve the Superintendent of petty details in the administration of the manufacturing side and would see to the proper maintenance of the several registers and books. The Superintendent has never been able to ascertain, even approximately, the cost to the school of the production of the various articles manufactured. This he would be able to do with the assistance of a manager and store-keeper. Articles now turned out are generally made to order, but some are made to find work for the maistries and coolies employed in the school and in the expectation of their being eventually disposed of. This leads to an accumulation of stock. Government has remarked in paragraph 6 of its Order, dated 8th October 1894, No. 758, Educational, that the formation of an unsaleable stock is a matter of trifling importance. This is quite true in the circumstances which I understand Government had in view, namely, that the stock was turned out in carrying on the instruction of the pupils. But the unsaleable stock I am alluding to consists of articles made in order to furnish employment to maistries and coolies, who, but for this, would have to go idle or be dismissed. There must always be a certain quantity of articles made by the students in the ordinary course of instruction which cannot find a ready sale. To keep down the quantity of unsold or unsaleable articles it might be well to demand from private parties ordering articles an earnest money of, say, 10 per cent. on the estimated value of the articles ordered. This would lead to a more prompt settlement of accounts, and would check the tendency to refuse to take articles when made. I have carefully considered the question of continuing the manufacturing department, and have come to the conclusion that it must be retained. It serves several very important purposes. As a workshop it affords opportunities for pupils to learn work and to acquire taste and dexterity. The occasional execution of ornamental work on a fairly large scale makes the conditions of the school, as nearly as can be, similar to those of the ordinary workshop or factory. The training received in a technical school can never take the place of that received in the ordinary workshop, where some great industry is carried on under the conditions of modern competition. But in the manufacturing side of the School of Arts we have as good a substitute as can be got for the workshop or factory of actual life. Just as the practical side of the medical profession is acquired in a hospital where the actual diseases of human life are treated, so is it with the arts and industries; practical skill and dexterity can be acquired only in the ordinary workshop. If no workshop or factory, conducted on business principles, can be found near the school and to which the pupils can be sent while carrying on their theoretical studies by means of lesson or lecture, a workshop must be provided within the school, the conditions being made to resemble, as closely as possible, those that prevail in the workshops of the manufacturing world. But, for financial reasons, care must be taken to avoid, as much as possible, the production of unsaleable articles, the making of which is of little or no instructional value to the pupils. Moreover, the price of the articles manufactured should be so fixed that the sale-proceeds may constitute an appreciable return to meet the cost of the raw materials, the stipends and wages paid, and the wear and tear of the plant and tools. With these safeguards I would retain the manufacturing side of the school undisturbed.

G. O., dated 13th October 1890, No. 664, Educational.

6. *Division into departments.*—It has already been stated that almost from the very first the school has been divided into two departments—an artistic and an industrial. To these has since been added a general education department. I doubt whether it is expedient to continue the division of the school in this way. As far as the general education department is concerned I would confine it within the narrowest possible limits. In the admission of pupils preference should be given, other things equal, to those who have passed at least the Primary Examination. I question the expedience of admitting pupils who have not got beyond the lower primary standards in literary subjects. Such pupils can profit but little from the instruction imparted in the School of Arts, and would perhaps gain as much skill by working in the ordinary bazaar workshop under the guidance of their parents or relatives at their own caste trade. But probably, for some time to come, pupils who have not got beyond the Third standard will have to be admitted, and provision will have to be made to prepare them for passing the Primary Examination and for preparing those who have passed the Primary Examination to pass the Fifth standard. This would enable those of them who may wish to become teachers to qualify for primary teachers' certificate of the first or second class. Beyond this I would not go in the matter of general education. As for the formal distinction between the artistic and industrial departments, I would do away with it. It serves no important end; it is a distinction which breaks down in application, it being impossible to justify the inclusion of engraving in wood and copper in the artistic department and the exclusion of jeweller's and silversmith's work; and it tends to hide from view what I conceive to be the fundamental purpose for which this school is maintained. The School of Arts is not an institution for affording instruction in the fine arts as distinguished from the industrial arts, nor in the latter as distinguished from the former. Its object is to afford instruction in certain arts that are capable of artistic treatment. Drawing, painting, design, and modelling are taught with a view to, and in close connexion with, their application to those industrial arts. "The teaching of drawing," it has been well said, "is not technical instruction until it is applied to some special industry." "Drawing is not sufficient if not supplemented by its application to work in paper, card-board, clay, wood, or other material. Manual training through drawing alone is work but half done; the other half, by which material is shaped by the hand into any preconceived design represented by drawing," must be provided. "Unless the element of construction is added, drawing must fail to yield the full measure of good results expected from it. Designing, and the working out of the design, are but parts of one whole : neither can have full educational value without the other." For these reasons I would no longer retain the distinction between the artistic and industrial departments. Drawing in its various branches will still continue to be taught in the school as the fundamental subject, as a means of providing teachers of drawing for schools, as a training for the hand and eye, and as a means of cultivating and elevating æsthetic taste; but its place in a scheme of technical instruction will be the main consideration. The school will thus comply fully with the conditions laid down by the Secretary of State.

7. *The school as a training school for teachers.*—I am not in favour of any proposal to convert the School of Arts into a training school. The teacher along with other qualifications must possess these two, firstly, a knowledge of the subject he is to teach, and secondly, an acquaintance with the best methods of teaching the subject and skill in applying those methods. It is not the proper business of the training school to impart the first; its concern is with the second. The training school proceeds on the assumption that teachers, or would-be teachers, enter the school furnished with a knowledge of the main subjects constituting the ordinary school curriculum, but deficient in theoretical and practical acquaintance with the methods which science and experience has shown to be the best for imparting knowledge to others. In the course of generations a large body of knowledge has been accumulated and much practical insight and skill has been acquired relating to the methods, effective and ineffective, of instructing and educating the young; and the function of the normal or training school is, from these accumulated experiences, to find out and formulate the fundamental principles which they exemplify, and by means of precept, example and practice, to habituate the young teacher in the application of those principles in presence of a class. Along with this he is familiarized with the numberless questions that enter into class and school management—with whatever bears on the physical, intellectual, and moral well-being and growth of the young in so far as these come within the scope of school-life and work.

In Great Britain at the present day, and formerly in this Presidency, instruction in the subject-matter entering into the school curriculum was combined with normal training strictly so called. With us the combination proved a failure and was given up for the most part some years ago. In Great Britain it is still carried on in the long-established schools, but the

tendency is now towards the adoption of the course which experience has led us to adopt in this Presidency. The same is true of Germany and the United States.

The proposal to add to the functions of the School of Arts that of being a training school for teachers of drawing, proceeds on the supposition that a teacher of drawing requires to be specially trained to teach that subject. Now this cannot be admitted unless one is prepared to go much further and to hold that a special training school or class must be provided for each of the main subjects entering into the school curriculum. If there is to be a special training school for drawing, why not also for language, for arithmetic, for geography, for mensuration, for chemistry, for physics, &c.? This would be the *reductio ad absurdum* of the training system. It proceeds on a misapprehension regarding the proper function of the training school. The training school is primarily concerned in making the future teacher acquainted theoretically and practically with the principles and precepts common to the teaching of all the subjects of knowledge constituting the school curriculum; and secondarily with the exemplification of the application of those principles and precepts in the actual teaching of a few of the more fundamental subjects. As far as training is concerned, it is of minor importance what subjects are selected in which to apply those principles in class teaching. If a young man is acquainted with the theory of teaching and has not only seen those principles applied to a few subjects in the practising school, but has also applied them himself, it is taken for granted that he will find no difficulty in applying them to a new subject, *provided that he knows that subject*. To *teach* the subject of drawing is all that the School of Arts need attempt and all that it is capable of doing under its present constitution or under any constitution that it is likely to possess for a generation to come. I cannot follow Mr. Monro when he says in paragraph 5 of his letter, read in G. O., dated 10th April 1894, No. 241, Educational, that "the School of Arts, Madras, is eminently fitted to train teachers of drawing." Rule 32 of the Regulations for training institutions constituting Section VI of the Educational Rules provides for students from training institutions going through a course in drawing at the School of Arts. A trained teacher who has gone through a course in drawing and obtained a certificate under the Technical Examination Notification will have a special value in schools in which a trained teacher capable of teaching drawing is wanted, just as a trained graduate who took his degree in Mathematics or in Physical Science has his special value in schools where a teacher of Mathematics or of Physics is required. A person who has not been trained, but who has gone through a course in drawing at the School of Arts, may, under Section VIII of the Educational Rules, come up for a technical teacher's certificate in drawing if he wishes to become a teacher of it. The Educational Rules are at present under revision, and a set of subsidiary rules for the conduct of the practical test for technical teachers' certificates will be submitted to Government when the revision of the rules has been completed. It seems to me, therefore, that it is neither necessary nor expedient to carry out Mr. Monro's proposals with respect to the training of teachers in the art of teaching drawing in the School of Arts.

8. *Continuance of the school as a Government institution.*—In his despatch No. 128 (Public—Educational), dated 9th November 1893, the Secretary of State questioned the expediency of continuing the Schools of Art in India as Government institutions on the grounds (1) that ever increasing difficulty has been experienced in securing the services of European teachers fit to be entrusted with the direction of such schools in India; (2) that such schools serve no useful purpose; (3) that the expenditure on them from the Imperial revenues is unjustifiable; (4) that such schools might be absorbed in elementary technical schools where these already exist or converted into elementary technical schools; and (5) that the transfer of the administration of the technical schools to municipal control or to private bodies might, as in England, lead to beneficial results. In the proposals for the reorganization of the Department, which I trust have by this time been placed before the Secretary of State, the post of Superintendent of the Madras School of Arts has been included in the European service with a salary of Rs. 500 rising to Rs 1,000, and the Government of India has suggested the offer of an initial salary of Rs. 600 or Rs. 700 if a qualified man cannot be got for the lower commencing salary. The officer will be given the choice of retiring with such gratuity or pension as he may be entitled to, without remaining in this country for such a long period as 22 years. These concessions should minimize the difficulty of engaging the services of competent gentlemen for the post in question. The Madras School of Arts is the only institution of the kind which Government has been maintaining, and during the forty years and more that it has been in existence successive independent committees have testified to the good it has done. In this connection I would suggest that the Secretary of State be furnished with the full text of the report drawn up by the special committee appointed by Government in 1873 to enquire into the working of the school, and with extracts from the reports on the school for the subsequent years. The expenditure on the school is borne partly from Provincial funds and partly from

its own receipts. The expenditure from Provincial funds is justifiable on the grounds (1) that the institution is the only one of its kind fitted to supply schools with teachers of drawing and of industries capable of ornamental treatment; (2) that it is worked on as economical lines as possible; (3) that it has helped to train the young of the artisan and working classes to earn better livelihood than they could otherwise have earned; (4) that it has contributed both directly and indirectly to a steady improvement in the artistic tastes of the people, and in the style and workmanship of several of the products of indigenous industries; and (5) that it fills a place in the system of education in this Presidency which no institution managed by Local or Municipal bodies, or by private associations or individuals, has filled or can fill. Probably the Secretary of State has been misled, as so many have been, by the name School of Arts, which is mistakenly taken to be equivalent to School of Art. A School of Art is an institution affording instruction in drawing, painting, design, modelling, &c.,—in other words, a School of Fine Art. The Madras School is a School of Arts, and in point of fact it never has been a mere drawing school, but a drawing and an industrial school, or rather a school in which the industries susceptible of artistic treatment and the artistic treatment of those industries are taught. It is thus virtually a technical school. There is no other Government technical school in Madras with which it can be amalgamated. The school cannot be handed over to the Municipality; for the lower primary education of poor boys is the only charge which the Madras Municipality is required to attend to under the City of Madras Municipal Act, and, moreover, it has no funds to spare for expenditure on technical or industrial schools. The only body which has been suggested as capable of working the school is the Council of the Victoria Technical Institute, and that body has, I understand, intimated that it is prepared to take over the school provided that Government will contribute an annual amount equal to the present net cost of the school. I do not see any advantage which Government or the school or technical instruction would gain by such a transfer. As far as Government is concerned the transfer would be anything but advantageous, inasmuch as it would have to continue to bear the cost of the school without having that direct and complete control over the expenditure which it now has. As for the school, I look in vain among the members of the Council for gentlemen so intimately acquainted with the kind of work carried on in the school and so blessed with leisure that they have the time and the technical knowledge needed to manage a special institution like this. There remain the interests of technical instruction throughout the Presidency. These interests, I submit, are dependent on the efficiency of the school, not on the accident of its being managed by Government or by the Victoria Technical Institute. The school should, therefore, in my opinion, continue to be a Government institution. This, I observe, was also the emphatic opinion of the Art Conference that assembled at Lahore.

9. *Draft Code.*—Having thus briefly sketched the history of the school and the nature and scope of its work, I proceed to formulate my recommendations. A draft Code of revised rules based on these recommendations is also submitted. For convenience of reference, my remarks run on parallel lines with the provisions of the draft Code.

Designation of the Institution.—Mr. Monro and the Committee appointed by Government to consider the question of the management of the Connemara Library proposed to alter the designation of the school into "the School of Arts and Industries" (G. O., dated 16th August 1894, No. 597). When Mr. Grigg once designated the institution as "the School of Industrial Arts" Government questioned his authority for the insertion of the word "Industrial" (G. O., dated 23rd August 1888, No. 496, Educational). If any change were to be made I think "the School of Arts and Industries" would be a more appropriate name than "the School of Industrial Arts." But, as I have said in paragraph 8, the institution is not "the School of Art," but "the School of Arts," and I do not think the name needs any alteration, the term "Arts," unlike the term "Art," being wide enough to embrace all the subjects taught in the school. As a matter of fact, candidates are prepared for the Industrial standard examinations in Drawing and Industries as well as for the examinations in those subjects under the Technical Examination Notification. To designate the school "The Madras Technical and Industrial Institute" would tend to obliterate the distinctive character of the school by substituting a generic for a specific name. In short, I am not in favour of any alteration in the name.

I. Object.—The object of the institution is to afford instruction in drawing, painting, design, modelling, engraving in wood and copper, jeweller's work, silversmith's work, carpentry and cabinet-making, carpet-weaving, pottery and porcelain manufacture, and in such other industries susceptible of artistic treatment as may hereafter be introduced.

II. Control.—The article in the present Code regarding "control" has been repealed. But as Government has, under certain conditions, sanctioned the employment of the Superinten-

dent as an Inspector of Technical and Industrial schools in the Presidency, words to that effect have been added in the draft Code. I would here remark that I have deliberately written *"an* Inspector," for it is not possible to find any one man competent to deal with all the subjects taught in such schools. Members of the staff will be required to address the Superintendent in the first instance on all matters connected with their duties, and the Director of Public Instruction through the Superintendent on matters in which they may wish to make a representation to the Head of the Department. Experience has led me to the conclusion that it is expedient for the maintenance of departmental discipline to insert this provision in the rules relating to every Government institution.

III. Staff.—The staff, excluding the Superintendent, the Assistant Superintendent (now called Art Instructor) and the teachers of general education subjects, should ordinarily consist of persons (i) who hold technical teachers' certificates in the subjects which they teach, the grade of certificate corresponding to that laid down in article 3, chapter III of the Grant-in-Aid Code, or (ii) who have passed the Government Technical Examination of the prescribed grade in the subjects they teach and have had at least two years' approved service as teachers of the subjects in recognized schools, or (iii) who have had five years' approved service as teachers of the subjects in recognized schools. These conditions might be waived in exceptional cases and as a temporary measure. It is essential that the standard of knowledge of the teachers should be much above the level of that expected from their pupils. The teachers employed in the general education classes must satisfy the conditions laid down for similar teachers in the Educational Rules.

IV. Apparatus, Appliances and Museum.—A museum and an art gallery are now provided. Every endeavour should be made to supply them with typical examples and models. The Superintendent will be required to make as extensive a use as possible of oriental models and designs. The Connemara Library Committee suggested in its report embodied in G.O., Public, No. 597, dated 16th August 1894, that, with a view to centralization, the collection illustrating South Indian Art, which is now in the School of Arts, should be transferred to the new building and amalgamated with the existing museum collection. The Acting Superintendent has furnished a list of such articles, but he is not in favour of their transfer, inasmuch as they are often needed as models. Articles should not be transferred which students may have to make constant references to, but I see no objection to the transfer of all such articles as are not required for the immediate purposes of the school. This, I understand, is all that the committee had in view. Mr. Holder's letters on this subject are enclosed for reference, but they were written under a misapprehension of the committee's remarks. Stipendiaries excepted, all students will be required to provide themselves with such materials, instruments, &c., as the Superintendent may prescribe for purposes of class instruction. The present practice of supplying pupils with stationery from the school at cash price is objectionable and will be discontinued.

V. Courses of Instruction.—The courses of instruction prescribed in the Educational Rules and in the Government Technical Examination Notification for the several classes will be followed. Where no such course has been prescribed, the Superintendent will be required to follow a special curriculum to be approved by the Director. The length of the course for each class will vary and need not be definitely fixed.

The art and industrial standards laid down in section V of the Educational Rules do not include standards in jeweller's and silversmith's work, but suitable standards will be submitted to Government for approval and sanction if, after consulting the Superintendent, it seems expedient.

VI. Standards and Classes.—The present scheme of class arrangements is both cumbrous and unintelligible. In submitting a revised draft Code in 1889, Mr. Havell proposed to divide the school into three departments—(1) Drawing, (2) Industrial, and (3) General education. With a view to induce artisan children to enter the school at as early an age as possible, no minimum general education qualification is now demanded from candidates for admission, but as a certain amount of general knowledge and intelligence is necessary to enable any pupil to profit by the instruction given, pupils below a certain literary standard receive instruction in literary subjects side by side with their other work, as in the case of industrial schools generally. I am inclined to think that the time has come when a minimum standard of general attainments might be fixed for all candidates seeking admission. Article 22, Chapter IV of the Grant-in-Aid Code (1894-95) provides that to earn a grant in an art or industrial subject a pupil should have passed the compulsory subjects of the Third standard. Most elementary "pial" schools teach up to this standard, and it seems to me that it is not the province of the School of Arts to undertake this work. I would therefore recommend that a pass in the compulsory subjects of the Third standard—or a standard of knowledge which the Superintendent

may consider suitable to enable the pupils to follow the instruction given in the school—be required of all candidates for admission, except deaf and dumb children. This restriction would perhaps reduce the strength slightly for a time, but this need not be a matter for regret, for the mere swelling of the numbers by admitting persons unable to follow the instruction given can serve no useful purpose whatsoever. Provision will, however, be made for teaching the compulsory subjects and one of the optional subjects (say Elementary Science) of the Fourth and Fifth standards, Drawing taking the place of the other optional subject. Instruction in the other standards of general education is no longer necessary and will be discontinued. The school will accordingly consist of the following classes:—

Standard Drawing Classes—to consist of pupils receiving instruction in Drawing from the Third to the Sixth standard in accordance with section V of the Educational Rules.

Elementary Technical Examination Drawing Classes—to consist of pupils preparing for the Elementary Technical Examination in Drawing.

Intermediate Technical Examination Drawing Classes—to consist of pupils preparing for the Intermediate Technical Examination or for the Group certificate in Drawing.

Advanced Technical Examination Drawing Classes—to consist of pupils preparing for the Advanced Technical Examination or for the diploma in Drawing.

Modelling Classes—to consist of pupils preparing for the Technical Examinations in Modelling.

Architectural Drawing Class—to consist of pupils who, after passing a public test in Drawing, receive instruction in Architectural Drawing only.

Special classes will be held in Drawing, Painting and Modelling (1) from casts or still-life, and (2) from life (human figure).

Decorative Painting Class—to consist of pupils receiving instruction in decorative or ornamental painting, such as wall and window decoration, lacquer work, &c.

Engraving Classes—to consist of pupils preparing for the Technical Examinations in Engraving in wood or copper.

Jewellery Classes—to consist of six classes—standards A, B, C and D, and the Elementary and Intermediate Technical Examination classes.

Silversmith Classes—to consist of six classes as above.

Carpentry and Cabinet-making Classes—to consist of seven classes—standards A, B, C and D, and the Elementary, Intermediate, and Advanced Technical Examination classes.

Carpet-weaving Classes—to consist of six classes—standards A, B, C and D, and the Elementary and Intermediate Technical Examination classes.

Pottery and Porcelain Classes—to consist of six classes as above.

General Education Classes will be held for those who have not gone beyond the Third Literary standard, to enable them to pass the Primary and Fifth standard Examinations.

VII. Strength of Classes.—For the present it is hardly necessary or expedient to fix a minimum or a maximum strength for each class.

VIII. Admissions and Withdrawals.—Admissions into the classes preparing for the Government Technical Examinations may be made once a year immediately after these examinations have taken place. Admissions into classes not preparing for any of the above examinations may be made at any time, but not later than the 10th of a month. Withdrawals in the case of scholarship holders and stipendiaries will, except for good and sufficient reasons, be allowed only on completion of the course for which the scholarships or stipends have been awarded.

IX. Qualifications for Admission.—There is no minimum educational qualification for admission at present. I propose to restrict admission in future to candidates of not less than nine years of age who have passed the compulsory subjects of the Third (literary) standard or any higher public examination, the Superintendent being empowered to admit other candidates, provided that their knowledge and intelligence are, in his opinion, sufficient to enable them to understand and profit by the instruction given in the school. For this purpose, he may hold an entrance examination equivalent in difficulty to that of the Third standard.

X. Selection of Pupils.—Selection from among candidates for admission will be made according to their general education qualifications, preference being given to those possessing higher general knowledge. Selection from among candidates tested by the school entrance examination will be made in the order of merit.

Other things being equal, sons of artisans and boys whose fathers are or have been engaged in some handicraft will be preferred for training in the respective industries.

XI. Fees.—The following scale of fees is recommended for the approval of Government. All fees are payable monthly before the 15th of each month:—

	Per mensem. R a. p.
Standard Drawing Classes	0 4 0
Elementary Technical Examination Drawing Classes	0 8 0
Intermediate Technical Examination Drawing Classes	1 0 0
Advanced Technical Examination Drawing Classes	1 8 0
Modelling Classes only	0 8 0
Architectural Drawing Classes only	0 8 0
Special class in drawing, etc., from casts	5 0 0
Do. do. from life	8 0 0

No fees are proposed to be levied from pupils working at any of the industries. Even in the lowest standard each pupil turns out work of some market value, and he need not therefore be called upon to pay any fee.

XII. Scholarships and Stipends.—One scholarship of the value of R3½ is now given for drawing every half-year. This is increased to R5 at the end of six months, if the work of the scholarshipholder continue to be satisfactory. It is further raised to R7½ on the holder passing the elementary Technical Examination in Drawing, and again to R10 on his passing the Intermediate Examination in Drawing, Painting and Design. The scholarship is on the whole tenable for four years, and the period is extended to five years, if considered necessary, to enable the holder to pass the Advanced Examination. Under this arrangement the scholarship scheme cannot be properly worked or regulated. I think that no scholarship need be given to a pupil in any of the standard classes, nor need a scholarship be given half-yearly. I would propose that three scholarships of the monthly value of R4 each be given annually in the Elementary Technical Examination Drawing classes and be made tenable for one year. One of these scholarships should be awarded to a Muhammadan or, failing a Muhammadan, to a pupil belonging to the backward classes mentioned in Article 4, Chapter II of the Grant-in-Aid Code, and the other two scholarships should be awarded to pupils who stand in need of help in the order of merit at the highest standard examination conducted by the Superintendent. If the pupil undertakes to proceed to the Intermediate Technical Examination in the same subject, the scholarship should be raised to R5, tenable for two years. If, after passing the Intermediate Technical Examination, the pupil continues in the school with a view to pass the Advanced Technical Examination, the scholarship should be raised to R7, tenable for a further period of two years. The pupils will not be required to enter into any agreement; but the scholarship will be liable to be reduced or withdrawn for misconduct idleness or want of progress. The maximum expenditure, if all these scholarships be taken up, will be $12 \times 3 \times (4+5+5+7+7)$ or R1,008. The actual expenditure will probably not exceed R800 as it is not likely that all of them will be fully appropriated.

Under the present rules, students in the industrial classes receive stipends at the under-mentioned rates:—

	R R
Standard A	1 to 1½
" B	1½ to 2½
" C	2½ to 3½
" D	3½ to 5½
Higher Examination, 1st and 2nd year	7 to 10
" " 3rd year	10

This arrangement has led to much difference and confusion. In 1889 Mr. Havell proposed to institute certain scholarships in the jeweller, silversmith, wood-carving, and carpet-weaving sections, and to award to apprentices not holding scholarships stipends at rates to be regulated by the number of vacancies which occurred and the demand for school-work. This arrangement would also lead to confusion. Mr. Holder recommends the establishment of some 69 scholarships of varying values to be awarded to deserving students on the results of the Standard and Technical Examinations; the scholarships, after having been held for one year, to be continued for a second year if the student's conduct, attendance and progress were satisfactory. This arrangement is also defective, in that it does not specify the number of stipends to be attached to each industry. The following are my recommendations:—

(*a*) That no stipend be given in industrial standards A and B, the waste of materials by the pupils being set off against the work done by them;

(*b*) that two stipends be awarded annually in the Jeweller classes, three in the Silversmith classes, four in the Carpentry and Cabinet-making classes, three in the

Carpet-weaving classes, and two in the Pottery and Porcelain classes, on the results of the annual examination in industrial standard B;

(c) that the stipends be of the value of R2 in standard C, R2½ in standard D, R3 in the Elementary Technical Examination class, and R4½ in the Intermediate Technical Examination class, and R6 in the Advanced Technical Examination class. I may here state that Cabinet-making is the only industrial subject in which an Advanced Technical Examination is at present provided. The stipends to pupils preparing for the Intermediate and Advanced Technical Examinations will in each case be made tenable for two years. The total expenditure involved in this proposal, if all the stipends be taken up and continued up to the highest standard, will be—

		Per mensem. R
Jeweller classes . . .	2 (2 + 2½ + 3 + 4½ + 4½)	= 33
Silversmith classes . .	3 (2 + 2½ + 3 + 4½ + 4½)	= 49½
Carpentry and Cabinet-making classes	4 (2 + 2½ + 3 + 4½ + 4½ + 6 + 6)	= 114
Carpet-weaving classes . .	3 (2 + 2½ + 3 + 4½ + 4½)	= 49½
Pottery and Porcelain classes .	2 (2 + 2½ + 3 + 4½ + 4½)	= 33
		279
	Per annum .	3,348

The maximum cost of stipends will thus be R3,348. But as it is not probable that each stipendiary will go through the full course, the average annual expenditure will not likely exceed R2,500. If all the stipends be appropriated there will be 78 stipendiaries on the whole. This is as liberal a provision as the Department is in a position to provide at present. Vacancies in the lowest class in any industrial standard may be filled by increasing temporarily the number of stipends in another section. For misconduct, idleness, or want of progress stipends may be reduced or withdrawn by the Superintendent, subject to the approval of the Director. Scholarships and stipends will be sanctioned by the Director on the recommendation of the Superintendent.

XIII. Time Table.—The hours of attendance now in force will be continued, as it has been found that it enables persons engaged in other avocations or studying in other institutions to attend a course of Drawing at the school.

Morning Drawing classes.— Every week day, except Saturday, from 7 to 9 A.M.

Afternoon Drawing classes.—Every week day, except Saturday, from 3 to 5 P.M.

Evening Drawing classes.—Monday, Wednesday and Friday, from 6 to 8 P.M.

Industrial classes.—Every week day, except Saturday, from 8 A.M. to 12 noon and from 1 to 4 P.M.; on Saturday, from 7 A.M. to 12 noon.

General Education classes.—Every week day, except Saturday, between 10 A.M. and 5 P.M.

XIV. Vacations and Holidays.—The Drawing and General Education classes will be closed for the Christmas vacation from the 16th December to 15th January and for the summer vacation from 1st to 30th June. The industrial classes will be closed from 1st to 15th January for the Christmas vacation. The casual holidays allowed in Section IV of the Eductional Rules will apply to this school also. It is to the advantage of the institution and the public to keep the industrial classes open during the last week of December, when Madras is full of visitors from the mofussil, many of whom would doubtless visit the school in order to see the work carried on there.

XV. Leave and Dismissal.—Scholarshipholders and stipendiaries will forfeit their scholarships or stipends, as the case may be, during any period, however short, of absence without leave; and will further be liable to have their scholarships or stipends altogether withdrawn if they absent themselves without leave for five consecutive working days. Casual leave may be given to them by the Superintendent for five days at a time and for not more than ten days in the year; but any additional leave granted by the Superintendent in cases of real necessity will be leave without scholarship or stipend. In case of severe sickness certified to by a competent medical authority, sick leave with scholarship or stipend may be given by the Superintendent for one month, but if such leave exceeds one month, the excess period will be leave without allowances. Dismissal for misconduct or idleness will render a scholarshipholder or stipendiary ineligible for employment in the Educational Department.

XVI. Examinations.—As at present, the examinations for admissions and promotions in the art and industrial standards will be conducted by the school staff at such intervals as the Superintendent may deem fit; while the public examinations will be conducted by boards under special notifications in the manner and at the times and places laid down in such notifications. The annual examination in the literary standards will, as heretofore, be conducted by the Assistant Inspector.

XVII. Certificates.—Successful candidates at the Government Technical Examinations will be awarded certificates under the Government Technical Examination Notification. The holders of diplomas in Drawing will, if their education has been received in the school, be styled "Associates of the Madras School of Arts." Students passing the highest art or industrial standard in any subject and who cannot be induced to proceed to the Technical Examination in that subject will be awarded school certificates signed by the Superintendent.

XVIII. Employment of passed students.—The Superintendent will keep a register of all students who have passed any of the examinations under the Technical Examination Notification and will give them every assistance in his power in securing a fair start in life. As an Inspector of Technical and Industrial schools in the Presidency, he will have opportunities to provide for qualified men as teachers of special subjects. In this way a much desired improvement in the general efficiency of these schools will be brought about. All Upper Secondary schools are now expected to provide for the teaching of Freehand Drawing as a part of the ordinary curriculum, and Drawing is required to be taught in all Training institutions. There is thus a prospect of employment being readily found for students from the School of Arts for some years to come. It is too early to introduce Drawing as a compulsory subject of study in Lower Secondary schools. But I trust that the enhanced rate of results grants recently sanctioned for this subject and the growing appreciation by the public of the usefulness and importance of the subject will induce managers of these schools also to introduce it without any pressure from the Department. On the recommendation of this Department several Municipalities have agreed to employ common Drawing-masters to teach the subject in the Primary and Lower Secondary schools within municipal limits. I do not think it necessary that a register be kept of pupils who do not go beyond the standards of Section V of the Educational Rules.

XIX. Registers.—The following registers and accounts will be maintained in the school, in addition to a time-table and to the ledgers connected with the several accounts:—

Registers.

(i) Register of admission and withdrawals for each class.
(ii) Monthly register of attendance, fees and fines for each class.
(iii) Acquittance roll and pay abstract.
(iv) Library catalogue and register.
(v) Register of scholarships and stipends.
(vi) Begister of expenditure on contingencies.

Accounts.

(vii) Daily account of sales.
(viii) Daily account of disbursements.
(ix) Monthly statement of stock added, with value.
(x) Do. do. issued, with value.
(xi) Do. of materials purchased and issued, with value.
(xii) Do. of outstandings and liabilities.

The Manager and Storekeeper will be primarily responsible for the proper maintenance of the above registers, subject to the general control of the Superintendent. He will also keep under the instructions of the Superintendent a price list of all articles manufactured in the school. The monthly returns prescribed by the Director will be prepared from these registers, and the Superintendent or, during his absence, the Assistant Superintendent, will be required, when he affixes his signature to the returns and accounts, to satisfy himself that the figures therein given agree with the entries in the registers and accounts kept in the school.

XX. Miscellaneous.—The provisions of the Educational Rules regarding accommodation and sanitation, admission of pupils, inter-school rules, common rooms, discipline, dress, periodical examinations, and punishments will apply *mutatis mutandis* to the School of Arts, in so far as the special character of the school renders their application practicable. The Superintendent will invariably obtain the previous sanction of the Director for any deviation from the rules. He will also move the Director to arrange for an annual clearance sale of sundry articles manufactured and for an audit of the stock and accounts of the school. An extract from

the rules of the school will be published annually in the *Fort St. George Gazette* for the information of the public.

10. *Scale of establishment.*—I beg to recommend the following scale of establishment for favourable consideration and sanction. In fixing or rather re-arranging the scale, I have taken into account the present scale as constrasted below, the necessity for providing the Drawing classes with a more efficient staff, and the desirability of introducing a graduated scale of pay. The Superintendent who belongs to the European Educational Service, and the Art Instructor, to be styled Assistant Superintendent, who belongs to the Provincial Educational Service, have been excluded from the scale as their pay will vary from time to time. In the re-organization scheme of the Department, a pay of R500—50—1,000 has been recommended for the Superintendent, and the pay of the Assistant Superintendent may vary between R400 and R600:—

PRESENT SCALE.

Artistic department.

	R
One pupil-teacher (permanent) . . .	25
„ engraving class teacher (permanent) .	25
Five pupil-teachers (temporary) on R15 each	75
One pupil-teacher (temporary) . . .	10
„ „ („) . . .	5
„ „ evening class (temporary) .	12
„ „ decorative painting class (temporary) . .	12
One paint-grinder (temporary) . . .	8
Two attendants on R6 each (temporary) .	12
	184

PROPOSED SCALE.

	R
One teacher of drawing	50
„ „ design and decorative painting	35
„ teacher of drawing	25
„ „ „	15
„ „ „	15
„ teacher of engraving	25
„ paint-grinder	8
	173

PRESENT SCALE.

Industrial department.

	R
Jeweller classes—	
One goldsmith (temporary) . . .	20
„ pupil-teacher (temporary) . .	12
Silversmith classes—	
One silversmith (35—50) (permanent) .	46½
„ „ (temporary) . . .	40
Carpentry and Cabinet-making classes—	
One wood-carver (35—50) (permanent) .	46½
„ „ (permanent) . . .	25
„ „ („) . . .	20
Carpet-weaver classes—	
One carpet-weaver (permanent) . .	40
„ assistant weaver (permanent) . .	20
Pottery and Porcelain classes—	
One modeller (temporary) . . .	30
„ assistant modeller (temporary) . .	16
„ potter (temporary)	20
„ assistant potter (temporary) . .	12
„ moulder (temporary) . . .	15
„ assistant moulder (temporary) . .	12
„ segger-maker and modeller (temporary)	12
„ assistant do. do. . .	10
„ engine-driver	12
„ fireman	7
	415½

PROPOSED SCALE.

	R
One goldsmith	30
„ assistant goldsmith	20
„ silversmith	50
„ assistant silversmith	15
„ wood-carver	40
„ „	25
„ „	20
„ carpet-weaver	40
„ assistant carpet-weaver . . .	20
„ modeller	30
„ assistant modeller	16
„ potter	20
„ assistant potter	12
„ moulder	15
„ assistant moulder	12
„ segger-maker and modeller . . .	12
„ assistant do. do. . . .	10
„ engine-driver	12
„ fireman	7
	406

PRESENT SCALE.

General education department.

	R
Headmaster (temporary)	20
Second teacher (temporary) . . .	15
Third „ („) . . .	12
Fourth „ („)	10
	57

PROPOSED SCALE.

General education classes—

	R
One teacher	20
„ „	15
	35

PRESENT SCALE.

General Establishment.

	R
Head clerk (50—75) (permanent) . .	68½
Pottery assistant (permanent) . . .	40
Storekeeper and Pottery clerk (temporary) .	28
First clerk (temporary)	25

PROPOSED SCALE.

General Establishment.

	R
Manager and Storekeeper	80
Head clerk	50
Second clerk	35
Third clerk	30

Present Scale. General Establishment—contd.	R	Proposed Scale. General Establishment—contd.	R
Second clerk (temporary)	17	Fourth clerk	25
Bill collector (temporary)	10	Fifth clerk	15
Duster (temporary)	9	Sergeant	20
Two peons on R9 each (temporary)	18	Gate clerk and museum-keeper	10
Two gardeners on R7 and 6 (temporary)	13	Two dusters, one on R9 and one on R8	17
Two night-watchmen, R7 each (temporary)	14	Six peons, two on R9, one on R8, one on R7 and two on R6 each	45
Library peon (temporary)	7	Two gardeners	15
Sergeant (temporary)	20	Two night-watchmen	12
Gate clerk and museum-keeper (temporary)	10	Two sweepers on R3 each	6
Duster and lamp-lighter (temporary)	10	Two scavengers on R4 and R2	6
Peon (temporary)	8		364
Two sweepers on R3 each (temporary)	6		
Two scavengers on R4 and R2 (temporary)	6		
	309¾		
Total	966¼	Total	978

The increased pay provided for the Drawing classes, and for the Jeweller and Silversmith classes taken together, will enable the Superintendent to secure and retain a more highly qualified staff than at present. The number of teachers in the Drawing classes will be fewer, but it will be possible to arrange the work in such a way that it may be accomplished by the staff provided in the revised scale. Students who may join the school from a training institution under the provision of rule 32 of Section VI of the Madras Educational Rules, with a view to qualify as teachers of Drawing or of an industrial subject, will be required to assist the staff in the teaching of the lower standards. The pay of the Manager and Storekeeper may be fixed at R80,—a pay for which the services of a competent man of standing and experience will be secured. The scale of pay of the clerks has been revised. The total cost of the new scale is R978, which is only R11-12-0 more than the present total expenditure. I would strongly recommend that the whole staff be allowed pension and leave privileges.

11. *Conclusion.*—I trust I have fully explained the necessity for the retention of the school as a State-managed institution. The only additional industry which might be suggested at present is Blacksmithing. But as arrangements will be made for instruction in this industry at the Civil Orphan Asylum close by, on the amalgamation with it of the Madras Industrial School, and as pupils wishing to learn this industry may be sent there, I have not referred to this subject in this communication. The jeweller's work, though somewhat costly, owing to the expensiveness of the material used, has much educative value, and I am not prepared, for the present at any rate, to recommend the discontinuance of it. Carpet-weaving has also considerable educative value, though it is considered that students apprenticed to this trade may not find ready employment. From the time of the establishment of the institution, the Pottery classes have done much useful work. As the Carpet-weaving and Pottery sections are self-supporting, and as these trades are useful handicrafts, I would retain them also for the present. After the arrival of a new Superintendent, for whose services I beg to request that application may be made at an early date, it will be considered whether any of the trades now taught might, with advantage, be replaced by other industries of greater educative value. That the institution has been making substantial progress during the last decade and has gradually been attracting a better class of students will be clear from the fact that, of the students on the rolls at the close of the past official year, no fewer than 81 had passed the Lower Secondary Examination or some higher public test, including the B. A. Degree Examination, though no minimum general education test has been prescribed for admission into either the Artistic or the Industrial department. The proposals now submitted are calculated to effect a further improvement in this direction and to extend the scope of its work. There is every reason to believe that the time is not far distant when the expectation which the Special Committee of 1873 formed of it will be realized to the fullest extent—an expectation which I cannot give better expression to than by quoting the words of the Committee: "As education advances, as a knowledge of physical and experimental science is diffused, as openings for employment in the public service and other walks of life, which are now so attractive, become less and less available, and as the humbler classes at least of the educated youths of the country are attracted to the School of Arts, it will be necessary to expand the school, though slowly and gradually, into the proportions of a Central Industrial college. The high and varied standard of German Industrial colleges is perhaps what should be ultimately aimed at by the Madras School of Arts."

SCHOOL OF ARTS, MADRAS.

Draft rules regulating the constitution and working of the Schools of Arts.

PREAMBLE.

The following code of rules relating to the constitution and working of the School of Arts, Madras, has been sanctioned by Government :—

I.—Object.

The object of the institution is to afford instruction in drawing, painting, design, modelling, engraving in wood and copper, jeweller's work, silversmith's work, carpentry and cabinet-making, carpet-weaving, pottery and porcelain manufacture, and in such other industries, susceptible of artistic treatment, as may hereafter be introduced.

II.—Control.

The responsibility for the discipline and management of the school is vested in the Superintendent under the general control of the Director of Public Instruction. The members of the staff shall address the Superintendent, in the first instance, on all matters connected with their duties, and the Director, through the Superintendent, on matters on which they may wish to make a representation to the Head of the Department. The Superintendent shall also perform the duties of an Inspector of Industrial and Technical schools throughout the Presidency under the orders of the Director.

III.—Staff.

The staff, excluding the Superintendent, the Assistant Superintendent, and the teachers of general education subjects, shall ordinarily consist of persons (i) who hold technical teachers' certificates in the subjects which they teach, the grade of certificate corresponding to that laid down in Chapter III of the Grant-in-aid Code; or (ii) who have passed the Government Technical Examinations of the prescribed grade in the subjects which they teach and have had at least two years' approved service as teachers of the subjects in recognized schools; or (iii) who have had five years' approved service as teachers of the subjects in recognized schools.

IV.—Apparatus, Appliances and Museum.

The school shall be supplied with such apparatus and appliances as are needed for efficient instruction. A museum and an art gallery containing typical examples and models especially of oriental design shall be maintained.

V.—Courses of Instruction.

The courses of instruction prescribed in the Educational Rules and in the Government Technical Examination Notification shall be followed for the several classes. Where no such course has been prescribed, the Superintendent shall follow a special curriculum to be approved by the Director.

VI.—Standards and Classes.

The school shall contain the following classes :—

Standard Drawing Classes—To consist of pupils receiving instruction in Drawing from the Third to the Sixth standard in accordance with the curricula laid down in Section V of the Educational Rules.

Elementary Technical Examination Drawing Classes—To consist of pupils preparing for the Elementary Technical Examination in Drawing.

Intermediate Technical Examination Drawing Classes—To consist of pupils preparing for the Intermediate Technical Examination, or for the Group certificate in Drawing.

Advanced Technical Examination Drawing Classes—To consist of pupils preparing for the Advanced Technical Examination, or for the diploma in Drawing.

Modelling Classes—To consist of pupils preparing for the Technical Examinations in Modelling.

Architectural Drawing Classes—To consist of pupils who, after passing a public test in Drawing, receive instruction in Architectural Drawing only.

Special classes shall be held in Drawing, Painting, and Modelling (1) from casts or still life, and (2) from life (human figure).

Decorative Painting Class—To consist of pupils receiving instruction in decorative or ornamental painting such as wall and window decoration, lacquer work, &c.

Engraving Classes—To consist of pupils preparing for the Technical Examinations in Engraving in wood or copper.

Jeweller Classes—To consist of six classes—Standards A, B, C and D, and the Elementary and Intermediate Technical Examination classes.

Silversmith Classes—To consist of six classes as above.

Carpentry and Cabinet-making Classes—To consist of seven classes—Standards A, B, C and D and the Elementary, Intermediate, and Advanced Technical Examination classes.

Carpet-weaving Classes—To consist of six classes—Standards A, B, C and D and the Elementary and Intermediate Technical Examination classes.

Pottery and Porcelain Classes—To consist of six classes as above.

General education classes shall be held, if necessary, to prepare pupils of any of the above classes for the Primary and Fifth Standard Examinations.

VII.—Strength of Classes.

There shall be no fixed limit to the number of pupils to be admitted into any class, admissions being regulated with due regard to the accommodation and staff available for efficient instruction.

VIII.—Admissions and Withdrawals.

Admissions into the classes preparing for the Government Technical Examinations shall ordinarily be made once a year immediately after these examinations have taken place. Admissions into other classes may take place at any time, but not later than the 10th of a month. Withdrawals in the case of scholarship-holders and stipendiaries shall, except for good and sufficient reasons, be allowed only on completion of the course for which the scholarships or stipends have been awarded.

IX.—Qualifications for Admission.

The school shall be open to candidates of not less than nine years of age, who have passed the compulsory subjects of the Third (literary) standard, or an equivalent entrance examination conducted by the Superintendent, or any higher public examination.

X.—Selections of Pupils.

Selection from among candidates for admission shall be made according to their general education qualifications, preference being given to those possessing higher general knowledge. Selection from among candidates tested by the school entrance examination shall be made in the order of merit. In selecting pupils for the various industries, preference shall be given to the children of artizans and to those who have been engaged in some handicraft, provided that they are equal in general knowledge and intelligence and in their skill in Drawing.

XI.—Fees.

Fees shall be levied, as under, from all pupils except those in the industrial classes, who shall be admitted free. They shall be paid in advance before the 15th of each month:—

	Per mensem. R	a.
Standard Drawing classes	0	4
Elementary Technical Examination Drawing classes	0	8
Intermediate Technical Examination Drawing classes	1	0
Advanced Technical Examination Drawing classes	1	8
Modelling classes only	0	8
Architectural Drawing class only	0	8
Special class in Drawing, etc., from casts, etc.	5	0
Special class in Drawing, etc., from life	8	0

No fee shall be charged for instruction in any of the other subjects embraced in the curriculum of the school.

XII.—Scholarships and Stipends.

(i) All scholarships and stipends shall be sanctioned by the Director on the recommendation of the Superintendent. They shall be awarded, other things equal, to the pupils who, owing to poverty, are least able to provide for their education. They are liable to be reduced or withdrawn for misconduct, idleness, or want of progress.

(ii) Three scholarships of the monthly value of R4 each shall be awarded annually in the Elementry Technical Examination Drawing classes. One of them shall be awarded to a Muhammadan, or, failing a Muhammadan, to a pupil belonging to one of the backward classes mentioned in Chapter II of the Grant-in-Aid Code, and the other two shall be awarded in the order of merit, on the results of the Sixth Standard or Second Form examination in Drawing. These scholarships shall be raised to R5 and continued for two years on the

holders passing the Elementary Technical Examination at the end of the first year, and shall be raised to R7 and continued for another two years on the holders passing for group certificates at the end of the third year. The holders shall not be required to enter into any agreement.

(iii) Two stipends shall be awarded annually in the jeweller classes, three in the silversmith classes, four in the carpentry and cabinet-making classes, three in the carpet-weaving classes, and two in the pottery and porcelain classes, on the results of the annual examination in Industrial standard B. The stipends shall be of the value of R2 in standard C, R2½ in standard D, R3 in the Elementary Technical Examination class, R4½ in the Intermediate Technical Examination class, and R6 in the Advanced Technical Examination class. The stipends to pupils in standards C and D and the Elementary Technical Examination class shall be tenable for one year, and those to pupils preparing for the Intermediate and Advanced Technical Examinations shall in each case be tenable for two years.

XIII.—Time-table.

The hours of attendance shall be as follows:—

Morning Drawing classes.—Every week day, except Saturday, from 7 to 9 A. M.

Afternoon Drawing classes.—Every week day, except Saturday, from 3 to 5 P. M.

Evening Drawing classes.—Monday, Wednesday and Friday, from 6 to 8 P. M.

Industrial classes.—Every week day, except Saturday, from 8 A. M. to 12 noon and from 1 to 4 P. M.; on Saturday, from 7 A. M. to 12 noon.

General Education classes.—Every week day, except Saturday, between 10 A. M. and 5 P. M.

XIV.—Vacations and Holidays.

The Drawing and general education classes shall be closed for the Christmas vacation from the 16th December to 15th January and for the summer vacation from 1st to 30th June. The industrial classes shall be closed from 1st to 15th January for the Christmas vacation. The casual holidays allowed in Section IV of the Educational Rules shall apply to this school.

XV.—Leave and Dismissal.

(i) Pupils who hold scholarships or stipends shall obtain leave of absence at any time by application to the Superintendent. Scholarship-holders and stipendiaries shall forfeit their scholarships or stipends during any period, however short, of absence without leave; and shall further be liable to have their scholarships or stipends withdrawn if they absent themselves without leave for five consecutive working days. Casual leave may be granted to them by the Superintendent for not more than five days at a time or for not more than ten days in the year. Any such leave granted by the Superintendent in excess in cases of real necessity shall be leave without scholarship or stipend.

(ii) In cases of severe sickness, certified to by a competent medical authority, sick leave with scholarship or stipend may be given by the Superintendent for one month. If such leave is granted for a period exceeding one month, the excess period shall be leave without allowances.

(iii) Dismissal for misconduct or idleness shall render a scholarship-holder or stipendiary ineligible for employment in the Educational Department.

XVI.—Examinations.

The public examinations shall be conducted under special notifications in the manner and at the times and places laid down in such notifications. The examinations for admissions and promotions in the Art and Industrial standards shall be conducted by the staff at such intervals as the Superintendent may deem fit. The annual examinations in the subjects of general education shall be conducted by the Assistant Inspector.

XVII.—Certificates.

Successful candidates at the Government Technical Examinations shall be awarded certificates under the notifications relating to these examinations. The holders of diplomas in Drawing shall, if their education has been received in the School of Arts, be styled "Associates" of the Madras School of Arts. Students passing the highest art or industrial standard (standard D) and who do not intend to proceed to the Technical Examination in the same subject, shall be awarded certificates by the Superintendent.

XVIII.—EMPLOYMENT OF PASSED PUPILS.

The Superintendent shall keep a register of all students who have passed any of the examinations under the Technical Examination Notification and shall afford them all reasonable assistance in his power in securing a fair start in life.

XIX.—REGISTERS AND ACCOUNTS.

The following registers and accounts shall be kept in addition to a time-table and the account ledgers:—

Registers.

(i) Register of admissions and withdrawals for each class.
(ii) Monthly register of attendance, fees and fines for each class.
(iii) Acquittance roll and pay abstract.
(iv) Library catalogue and register.
(v) Register of scholarships and stipends.
(vi) Register of expenditure on contingencies.

Accounts.

(vii) Daily account of sales.
(viii) Daily account of disbursement.
(ix) Monthly statement of stock added, with value.
(x) Monthly statement of stock issued, with value.
(xi) Monthly statement of materials purchased and issued, with value.
(xii) Monthly statement of outstandings and liabilities.

The Manager and Storekeeper shall be primarily responsible for the proper maintenance of the above registers and accounts, subject to the general control of the Superintendent. He shall also keep, under the instructions of the Superintendent, a price list of all articles manufactured in the school. The Superintendent shall submit to the Director the prescribed accounts for each month not later than the 15th of the following month.

XX.—MISCELLANEOUS.

(i) The provisions of the Educational Rules relating to accommodation and sanitation, admission of pupils, inter-school rules, common rooms, discipline, dress, periodical examinations and punishments, shall apply, *mutatis mutandis*, to the School of Arts, in so far as its special character permits of their application.

(ii) The Superintendent shall invariably obtain the previous sanction of the Director for any deviation from the prescribed rules.

(iii) The Superintendent shall, with the sanction of the Director, arrange for an annual clearance sale of sundry articles and for an annual audit of the stock and accounts of the school.

(iv) An extract from the rules, as revised from time to time, shall, for the information of the public, be published annually by the Superintendent in the first issue of the *Fort St. George Gazette* in January.

From the Director of Public Instruction, dated 4th February 1895, No. C-2. No. 31.

ABSTRACT.—Stating that Mr. Havell would be glad to be reinstated as Superintendent of the School of Arts, and that the Director would prefer such a course to that of appointing an entirely new Superintendent, as Mr. Havell with his valuable experience of Indian work would materially benefit the institution.

Order, dated 7th June 1895, No. 741 Educational.

In the first of the foregoing letters the Director of Public Instruction submits proposals for the reorganization of the School of Arts. He begins by sketching the origin and development of the institution and then proceeds to formulate a series of recommendations with a view to improve its efficiency, to extend its influence, and to determine more precisely the exact functions which it should perform. Dr. Duncan points out with perfect correctness that in the past an indefiniteness of aim has pervaded the school, but the Government is disposed to doubt whether the measures which he proposes, excellent though many of them may be, will remove that reproach. What is required is a definite idea of the objects of a School of Arts and Industries coupled with a practical scheme showing the best method of attaining them. Dr. Duncan speaks of the School of Arts as being designed to afford instruction in certain arts

(industries) *which are capable of artistic treatment.* It appears to the Government, however that the primary object of the institution is rather to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated. If this object is to be attained, it is essential that only *such* arts and industries *as are carried on locally* should form subjects of instruction in the school.

2. Dr. Duncan again writes of the school as having helped to train the young of the artizan and working classes to earn a better livelihood than they could otherwise have done, and as having contributed, both directly and indirectly, to a steady improvement in the artistic taste of the people and in the style and workmanship of several of the products of indigenous industries. If this is the case, the main object of the institution has been fulfilled, and nothing better can be done than to continue its existence in the future on the lines which have been so successful in the past. Dr. Duncan's eulogies may be deserved, but they do not constitute so obvious a presentment of the facts that it is possible to dispense with proof of their accuracy. The surest method of obtaining such proof is, the Government considers, to be found in a careful enquiry as to (i) the nationality and status of the persons who have purchased the products of the School of Arts during, say, the last five years, and (ii) the avocations now followed and the earnings secured by the students who have been trained in the school and have left it to earn their living elsewhere in the same period. The Director of Public Instruction will accordingly be requested to institute an enquiry of this description, the results of which should place Government in a position to decide whether the arts and industries in which instruction is now given in the school are followed outside it to such an extent as to enable the students to be reasonably certain of obtaining employment on leaving the school. The function of the School of Arts is not, it appears to Government, so much to create a demand or supply the public, as to train artizans to perform with intelligence and accuracy the higher and more delicate operations of established manufactures.

3. The industrial side of the institution should be worked on the same principles, that is to say, theoretical and practical training should be given only in those industries, not capable of artistic treatment, which are locally practised to such an extent that a person trained in them will always be able to obtain employment on leaving the school. Industries in which adequate training exists in some other institution should be excluded, as, for instance, printing, instruction in which is already provided at the Government and Lawrence Asylum Presses. Boot-making, type-writing and book-binding are other examples of such industries, and probably also iron-work which must be sufficiently provided for in the railway and other workshops, brick and tile-making, teaching in which is already available in the Government brick-fields or at the works of Messrs. Arbuthnot & Co., and farriery which may be acquired at the Agricultural College, Saidapet. To arrange for instruction at the School of Arts in such industries would be waste of labour and money, and, no doubt, it would be desirable to arrange with the institutions or firms already at work for the training of apprentices who might be aided with small stipends. Instances of industries, training in which appears more properly to fall within the scope of the industrial side of the School of Arts, are tailoring, in which there is always a demand for skilled workmen, embroidery, though this is rather an art than an industry, dress-making on scientific principles, cookery, tanning with practical instruction at the Government tannery, and electrical engineering, including not only signalling, but the preparation of batteries, the repair of apparatus and the management of electric lighting.

4. To work out, however, a scheme for the organization of such a School of Arts and Industries, requires a practical knowledge of subjects so numerous and so varied, that it is impossible for any one person to deal with the question satisfactorily. The proper course appears to be to appoint a committee to enquire into the whole subject, and this course the Government resolves to adopt.

5. The *general* question for the consideration of the committee will be "by what means can the school best turn out young men fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country?"

6. The report should, however, also deal specially with the following points:—

(i) *Whether the objects of the Industrial side of the school should be changed or not?*— Here it may be observed that the retention of pottery and carpet-weaving among the industries taught is open to criticism. There is practically no field of employment for a skilled carpet-weaver, and both Mr. Havell and Mr. Holder speak unfavourably of the results of the instruction hitherto given in making pottery. As at present managed, both these

industries appear to be little more than manufacturing departments, and it is no part of the business of the school to maintain factories.

(ii) *The method and extent of the instruction in the various industrial subjects at present and the means, if any, of improving it.*

(iii) *How far the instruction given at the school can be supplemented by sending students to the Railway workshops, the Government brickfields and similar institutions.*

(iv) *Whether a technical school should be added to the School of Arts and, if so, what subjects should be taught in it?*

7. It will be the duty of the committee generally to consult gentlemen who have studied the question of technical schools, to ascertain the opinions of former students at the School of Arts and also of some of the more intelligent among native artizans who have had no systematic training. It is essential that the committee should be limited in number in order to avoid its proving unwieldy, and for this reason Government does not propose to include in it several gentlemen whose practical knowledge of certain of the subjects involved would be of great assistance; specialists can always be consulted by the committee on matters peculiarly within their knowledge.

8. The following gentlemen will accordingly be requested to state whether they will be good enough to lend their services to Government as members of the committee which it is proposed to appoint:—

(1) The Honourable Dr. Duncan (*President*).
(2) The Honourable Mr. C. S. Crole.
(3) The Honourable Mr. G. L. Chambers.
(4) Mr. R. G. Orr.
(5) Mr. John Adam.
(6) Mr. C. E. Phipps.
(7) Mr. Edgar Thurston (*Secretary*).

9. Until the report of the committee is received, the Government considers it inadvisable to make any material changes in the organization of the School of Arts. There are, however, certain questions connected with the subject regarding which it is necessary or possible to come to an immediate decision or to call for further information, and these will now be dealt with.

10. *The opinions of the Secretary of State and the Lahore Art Conference regarding the policy to be pursued in future with respect to schools of art.*—The Secretary of State's recommendations contained in his despatch No. 128 (Public—Educational), dated 9th November 1893, may be summarized as follows:—

(*a*) State aid should be gradually withdrawn from schools of art, as there is great difficulty in securing for them the services of competent European teachers, and a general consent that they serve no really useful purpose.

(*b*) Arrangements should therefore be made for the absorption or conversion of schools of art into technical schools.

(*c*) The technical schools so formed should be placed, as far as possible, under municipal control.

The opinions expressed by the Lahore Art Conference are set out below (in italics) together with the views entertained by this Government regarding the points in issue.

(i) "*There is overwhelming evidence to disprove the Secretary of State's assertion that there is a general consent that schools of art serve no useful purpose; on the contrary they have proved most useful in providing art masters and highly-trained draughtsmen and craftsmen, and in protecting the arts of the country from dangerous extraneous influences.*"

The Government concurs generally with the Conference, but is not disposed to take so decided a view of the good done by schools of art as that entertained by the Lahore Conference; it considers that in this Presidency the most that can be said is that the local School of Arts has been fairly useful.

(ii) "*The schools of arts must therefore be maintained and the Conference fails to see how they can be supported or be of use unless retained as Government institutions.*"

In this view the Government entirely concurs.

(iii) "*With respect to the schools of art being more extensively used as, or changed into, normal schools, the Conference considers that they are already normal schools of the best kind.*"

The Government understands a normal school to be an institution the students in which are instructed in teaching, and is of the opinion that this is not, and should not be, the function of a school of arts.

(iv) "*The Conference agrees with the Secretary of State that schools of art should be more fully utilized to improve technical education, and it would therefore connect with them workshops in which the educational work done in the schools would be supplemented by practical application of the principles taught.*"

With this view the Government coincides.

(v) "*Drawing is absolutely necessary for the artizan class and should be made a compulsory subject in all district schools and for all pupils above the upper primary grade.*"

While the Government agrees with the Conference in considering drawing to be essential for the artizan class, it is not, at all events at present, prepared to make drawing a compulsory subject as proposed. There are no district schools in this Presidency.

(vi) "*Having been educated up to this standard, the pupils would undergo training in their crafts, and in the case of industrial arts would, in the small centres where special arts are practised, come under the training of master-craftsmen who would work under the supervision of local bodies, but subject to inspection by the authorities in the schools of arts.*"

The Government is of opinion that any general scheme of this description is at present impracticable in this Presidency, but thinks that it might eventually be worked up to.

(vii) "*Wherever a craft of any importance is practised, a small show-room or branch museum should be established in which types of the work of the district should be kept, these show-rooms being under the control of local bodies and subject to inspection by the authorities of the provincial Schools of Arts.*"

The institution of such branch museums appears to the Government to be an excellent plan, but hardly capable of execution in the immediate future. It will, however, be kept in view.

(viii) "*Scholarships should be awarded to talented youths for the purpose of enabling them to proceed to the provincial Schools of Art for further instruction.*"

Scholarships are already granted in the Madras School of Arts to students actually in attendance, but the Government doubts whether it would be possible to arrange for the grant of scholarships outside the school and prior to attendance at it. The Director of Public Instruction will, however, be requested to report his views on the subject.

(ix) "*A more extended use should be made of oriental models.*"

In this recommendation the Government entirely concurs.

The Government of India will now be addressed in the sense of the foregoing remarks.

11. *The School as a Training School for Teachers.*—Paragraph 7 of Dr. Duncan's letter deals conclusively with Mr. Monro's proposals to utilize the School of Arts as a training school for drawing-masters, and the scheme will now be definitely negatived.

12. *Technical Teachers' Certificates.*—At present all technical teachers' certificates are "untrained," whereas the Educational rules divide the certificates of general teachers into "trained" and "untrained." But Dr. Duncan contends, and the Government agrees with him, that training schools are primarily concerned in teaching those general principles upon which all tuition, whatever the actual subject of tuition may be, is based. On this assumption it would seem that technical teachers as well as general teachers should be subjected to a course of instruction in training schools, and that their certificates should follow the same classification into "trained" and "untrained."

Another point may here be noted, *viz.*, that the rules do not definitely prescribe a *written* examination for technical teachers' certificates. Article 3 of section VIII of the Educational Rules appears to contemplate such a test, but the only explicit direction contained in it lays down that candidates shall be subject to such *practical* examination as the Director may prescribe.

Both these matters should be taken into consideration by Dr. Duncan in connection with the revision of the Educational Rules.

13. *The Designation of the School.*—Dr. Duncan considers that no change in name is required inasmuch as the expression "Arts" includes *mechanical* as well as *fine* arts. Without disputing this, the Government is of opinion that it is desirable to change the title to "The School of Arts and Industries," in order more clearly to bring out the object of the institution and to lay more stress on the fact that it is intended to teach industries as well as the fine arts.

14. *The inspection of Industrial and Technical Schools.*—The draft Code framed by the Director rightly provides that the Superintendent of the School of Arts should be an inspector of industrial and technical schools, but Dr. Duncan should report in detail how he proposes to carry out the inspection and examination of such schools.

15. *The course of Instruction in the School of Arts.*—The Government accepts the pro-

vision in the draft Code which lays down that the courses of instruction set out in the Educational Rules and the Government Technical Examination Notification shall be followed.

16. *The employment of Artizans as Technical Teachers.*—In G.O., dated 25th October 1894, No. 813, Educational, mention was made of the four general principles of technical education quoted in Mr. John Adam's instructive "Memorandum on technical education." Regarding the fourth of these, *viz.*, "that instruction in technical subjects should be imparted to trained and well-educated teachers and not by mere skilled artizans," Government, while accepting the importance of the principle, remarked that little had hitherto been done to give effect to it, and that, until the receipt of Dr. Duncan's opinions regarding Mr. Monro's scheme for training teachers, nothing more definite could be done than to intimate to the manager of schools that the Educational Department does not regard skilled artizans as necessarily qualified to give instruction in technical subjects. The Director of Public Instruction was at the same time asked to consider whether the Educational Rules should not be amended in order to make this point clear. Dr. Duncan has not yet replied to this reference and should deal with the matter when submitting revised rules relating to the grant of technical teachers' certificates.

17. *The encouragement of local industries.*—The Director will be reminded that he has been requested, after a study of Mr. Havell's industrial survey reports, to submit his recommendations as to the advisability of encouraging local industries.

18. *General Education in the School of Arts.*—The Director should consider whether the arrangements for general education in the school are sufficient; there appear to be only four temporary masters on pay ranging from R10 to R20 *per mensem* who teach in all the standards up to the seventh, and it is doubtful whether they can do this properly.

19. The other questions dealt with in the Director's letters relate to the Connemara Free Library and Victoria Technical Institute, the re-entertainment of Mr. Havell, and various matters the consideration of which must be deferred until the receipt of the report of the committee which is to be appointed. A report has been received from the Director regarding the future of the Technical Institute, and separate orders will be passed thereon. Whether Mr. Havell should be re-entertained or not is a question which cannot be settled until the result of the enquiry into the state of the accounts of the school ordered in G. O., dated 13th February 1895, No. 124, is known.

(True Extract)
J. F. PRICE,
Chief Secy. to the Govt. of Madras.

From C. E. Buckland, Esq., Secretary to the Government of Bengal, General Department, to the Secretary to the Government of India, Home Department, Education, No. 98T.-G., dated the 10th September 1894.

With reference to your office letters noted in the margin,* I am directed to submit, for the information of the Government of India, the accompanying copy of a report† by the Director of Public Instruction, Bengal, upon the question whether the Schools of Art in India should continue to be maintained as Government institutions. Sir Alfred Croft has confined his remarks to the Calcutta School of Art, which is the only Art School in Bengal maintained by Government. The Lieutenant-Governor fully concurs with all that he has said in favour of the retention of the school as a separate Government institution, and has no hesitation in accepting one and all of his conclusions, which he desires to commend to the favourable consideration of the Government of India. He trusts that this report will convince the Government of India that the Secretary of State has been led by erroneous information to form the opinion that the Indian Schools of Art fulfil no useful purpose. His Honour is of opinion that it would be nothing less than a calamity if any measures were taken which would have the effect of closing these schools, which afford avenues of employment other than in literary paths, to the people of India, and of which the youths of Bengal have already availed themselves so largely and so usefully. No. 32.

* No. 26, dated the 13th January 1894, and enclosure.
No. 159, dated the 2nd June 1894, and enclosures.

† Letter No. 4513, dated the 20th August 1894, and enclosures.

2. He does not concur in the recommendation of the Lahore Conference that the Technical and Industrial Schools which are rapidly multiplying in Bengal should be officially connected with the School of Art. The direction which their course of teaching has taken has led to their affiliation to the Sibpur Engineering College, and it is his wish to develop that College and the School of Art side by side, the one to set the standard in technical and manual training in mechanical arts, the other in the arts of drawing, painting, modelling and design.

3. The School of Art has not been established on an extravagant system; considering the large number of pupils taught, it may fairly be called economical. The Presidency College, with 451 youths on the rolls, cost in 1892-93 R1,62,442, or R320 a head. The Dacca College with 213 pupils cost R46,156, or R173 a head. The Patna College, with 230 youths on its rolls, cost R51,583, or R184 a head. The cost of the Calcutta School of Art in 1892-93 was R29,992 with 189 students, and the estimated cost for the current year is R28,000 for 269 students or R104 per head. Against this expenditure the fees paid by the students are about R5,000. The Lieutenant-Governor is fully prepared to incur these charges for the sake of maintaining the School of Art.

No. 33. From Sir Alfred Croft, K.C.I.E., Director of Public Instruction, Bengal, to the Secretary to the Government of Bengal, General Department,—No. 4513, dated the 20th August 1894.

With reference to your letter No. 91T.G., dated 27th June 1894, I have the honour to submit the following report upon the question whether Schools of Art in India should continue to be maintained as Government institutions. My remarks are confined to the Calcutta School.

2. The questions raised in the correspondence appear to be two: first, the necessity of affording increased encouragement to technical as opposed to artistic instruction; and secondly the absorption or conversion of Government Art Schools, if such institutions are to be maintained at all, into centres of technical education in which art instruction, properly so called, will occupy only a subordinate place.

3. With regard to the first of these questions, I think it will not be doubted that technical instruction is being, and has for some years been, promoted by the Government of Bengal in many useful directions, and that advantage is taken of every opportunity that presents itself for extending it. I need do no more than refer to the great developments that have lately been given to the Civil Engineering College at Sibpur. For the better subordination of work to the needs of practical training, the workshops have been withdrawn from the control of the Public Works Department, and placed under the exclusive orders of the Principal; a grant of R50,000 having been made during the present year for the erection of new workshop buildings and the supply of new machines. A new chemical and physical laboratory is now under construction. In addition to the university course in civil engineering, provision has been made for the introduction of a course of instruction for Mining Engineers, also leading to University degrees; and the classes will be opened on the arrival of two Professors whom the Secretary of State has been asked to send out. Arrangements have also been completed with mine-managers for a practical course of instruction in mines at the close of the theoretical course in the College corresponding to the course for one year, in workshop practice or on works in progress, which Civil Engineer students have similarly to undergo after their University course is finished. The class of apprentices or foremen mechanics which is not connected with the University continues to be popular and successful; and the practical value of their five years' course of training which is carried to a high standard both in class and in the shops, is shown by the readiness with which the passed students obtain employment in industrial or engineering works of various kinds all over the country. The workshops attached to the College are, or soon will be, fully equipped with every necessary machine and appliance on a scale of completeness which, it is believed, is not approached in any institution of the kind in India. Arrangements have also been made for opening a class of artisans in which poor European boys or those whose education is deficient, as well as promising students from the technical schools in the districts, may acquire a high degree of skill as carpenters, blacksmiths or fitters.

The chief difficulty in connexion with the College arises from the necessarily limited extent of its accommodation. On that side of the river no lodgings for students are to be had, and all must therefore be resident in the College. This difficulty, it will be seen, renders the amalgamation of any other institution with it an impossibility—a point of importance in connexion with the proposals now under discussion.

4. The district technical schools to which I have just referred are a further outcome of the policy of recent years. A few are Government schools, like that at Ranchi, which has lately been thoroughly overhauled and placed under a passed student of the Sibpur College. Some of them have been established, under the direct encouragement of Government, by District Boards which have readily supplied the chief part of the funds required for their maintenance, though in one or two instances they receive a Government grant in addition. All these schools either are, or are about to be, placed under the head-mastership of trained foremen-mechanics from Sibpur, with skilled workmen to teach particular trades. The association of these schools with the Boards is of very great advantage to them, as they are under the frequent supervision

of the District Engineer, and the Boards supply them with orders for work. I have many times had occasion to remark upon the interest which District Boards have begun to take in technical education; and I have great hope that, owing to the influence of example and the encouragement afforded by Government, the time will come when the Boards generally will regard it as a matter alike of interest and of duty to establish a technical school and to keep it up on a footing of efficiency. Municipalities have in some instances shown a like interest in industrial education. There are also about a dozen schools which have been established by private liberality, some of them receiving a grant-in-aid. The most important of these is the Bihar Industrial School, which has a capital fund of over R2,50,000, contributed by the wealthy inhabitants of Bihar in order to introduce mechanical education into the Province on an adequate footing. One school of this class is managed by a District Board, and another by the local Municipality. Proposals for the establishment of five other schools are now under consideration; one by the Municipality of Dacca, another by the District Board of the 24-Parganas, and three schools of an elementary kind which the Deputy Commissioner of Lohardaga proposes to set up under trained students of the Ranchi Industrial School at different places in the district where the need of skilled workmen has been felt.

5. For the improvement of all these mufassal schools a scheme has been worked out for affiliating them to the Sibpur College. Affiliation implies three conditions:—Periodical inspection by the Principal of the Civil Engineering College; the privilege of obtaining at cost price machine-tools manufactured by the student-apprentices in the Sibpur workshops; and the selection of their best students for the artisan or the apprentice class at Sibpur where they will have the opportunity of acquiring a much higher degree of skill. District Boards have already in many instances provided scholarships to enable promising pupils of technical schools to complete their training at Sibpur.

6. Such, then, having been the measures taken by the Government of Bengal for promoting technical, in the sense of industrial, education, and for connecting the whole system of technical schools with the Sibpur College as their centre, I go on to consider what place in the educational system is, and may continue to be, occupied by the Calcutta School of Art. I would in the first place solicit attention to the appended note by the Superintendent, Mr. W. H. Jobbins, in which he sketches the history of the school since his first connexion with it in 1887, states what developments have taken place in the course of instruction, and indicates the services that the school has rendered to the public in supplying offices with draughtsmen and schools with teachers, and more particularly in advancing the progress of science by the admirable illustrations of scientific subjects that it has produced for the Indian Museum, the Indian Marine, the Botanic Garden, the Geological Survey, the Asiatic Society of Bengal and other public institutions. The school occupies itself generally with the arts of drawing (including architectural and engineering drawing), painting, modelling and design; and the only branches of "technical" instruction, properly so called, which it cultivates, are those of lithography and wood-engraving. Wood-carving and metal chasing have been tried, but abandoned as there was no demand for them. It has no workshops for the purposes of industrial education, nor with its present staff and appliances could it undertake such instruction. But I hope to show that, under the present Superintendent's skilful guidance, it has developed into an institution of great public utility.

7. Mr. Jobbins remarks that "there is little indigenous art in Bengal, and there are few (if any) centres of traditional art, as in other Provinces." This fact is of the first importance in considering the position of an Art School in Bengal. It is not here, as it is in the Punjab and in Madras, a question of preserving or of developing on correct lines the indigenous arts of a Province, but rather that of instilling into the people rudimentary notions of an art to which they are naturally strangers. The absence of anything like a traditional taste or aptitude for art in Bengal has long been deplored as one of the chief obstacles to the progress of technical education, every branch of which requires some degree of skill in drawing for its successful prosecution. To meet these defects in some measure, and thus to clear the way for the larger introduction of technical education, the Government of Bengal have in the last three or four years taken active steps to popularise drawing by introducing it into high and middle schools. Drawing-masters have accordingly been appointed to some eight or ten Government high schools, where it is taught as an optional subject to all who wish to learn, candidates from neighbouring schools under private management being also admissible to the classes. The results at present it must be owned are very disappointing. Drawing has been accepted by the Calcutta University as a subject of examination for Entrance, but it does not help a candidate to pass, though the fact of his having passed in that subject is noted in his certificate. Consequently very few students are found willing to take it up. It does not enable a candidate to take a higher place in the list; it is purely optional; while on the other

hand it interferes with his regular studies. These facts show the difficulties that have to be met in promoting the study; but in my opinion they are far from showing that the attempt should be abandoned. The Government of Bengal have sanctioned the proposal that the marks obtained in drawing at the Entrance examination shall count in the award of Government scholarships. This condition will be carried out as soon as a sufficient number of teachers can be supplied to the schools, so as to make it more generally possible for students to learn drawing. When that is done, drawing will be more sedulously practised; and it may be hoped, not only that in certain cases special talent will be evoked, but that ability to draw will become a common accomplishment of the rising generation, and lead many to turn from the literary professions to those in which their skill can be put to practical use.

8. Drawing masters have also been appointed to all first-grade training schools; and these, like the high schools, have been equipped with sets of drawing models procured from England. In the training schools drawing has now been made a compulsory subject; no candidate can obtain a teacher's certificate unless he passes in drawing, and those who show marked proficiency in the subject are granted special certificates qualifying them to teach drawing. In a few years we may therefore hope to have a number of competent teachers of drawing for middle and primary schools; and the subject can then be introduced as carrying marks for scholarships as in the case of high schools. All the teachers so appointed in high schools and training schools are passed pupils of the School of Art; and unless the school continues to be maintained, the supply must cease just when the needs of the local schools are beginning to be supplied. There should be hardly any limit to the demand for trained teachers of drawing when the rule that marks in drawing shall count for scholarships is finally introduced. It is of importance to remember that the declared object of the Government in taking these steps for the general introduction of drawing into secondary schools, is to promote technical education of the kind that Her Majesty's Secretary of State desires to foster, and that for that object the maintenance of the School of Art appears to be essential.

9. The examples of the work of the students that accompany this report, showing what they have done (whether as students actually in the school, or as ex-students independently employed) for the illustration of scientific records, will I believe speak for themselves. The illustrations have been declared by many high authorities to be excellent in their kind and not inferior to work of the same class executed at far greater cost in England; and indeed this will be obvious on inspection. I think it is hardly too much to say that so far as the progress of science depends on illustrative diagrams—and the value of these will not be questioned in such cases as the illustrations of the "Annals of the Royal Botanic Garden, Calcutta," or of the "Zoology of the Investigator"—such progress depends in a high degree on the maintenance of the only school in which students capable of executing these works of art can be trained. I may here quote a note written by Dr. Alcock, Superintendent of the Indian Museum, which will be found attached to some of the plates of the "Natural History Notes":—"The enclosed three plates were drawn and lithographed by students trained in the general principles of art at the Government school. The lithographs are as good as any that have been done for me in England, and are infinitely cheaper."

10. Nor should I omit to mention the work done in the school in the field of ethnology. The life-size figures illustrative of the tribes and castes of Bengal, which have been modelled under Mr. Jobbins' superintendence, are widely known, since examples have been procured for museums and exhibitions at Paris, Berlin, Amsterdam and Leyden, as well as for the Imperial Institute and for many places in India and England. More than 200 of these ethnological models have been made and distributed, representing about 60 different types. Their extreme accuracy and their scientific value are recognised by all authorities. No less important in this relation are the groups of agricultural scenes, 49 in number, which have been modelled at the school for the Imperial Institute. Photographs of two of the former class, and of seven of the latter, accompany this report; and an inspection of them will be found to be of interest. Some of the groups are so life-like that, as I am informed, they have in some instances deceived practical photographers, who believed them to be taken from life.

11. Mr Jobbins supplies no list, which indeed it would be difficult to obtain without prolonged enquiry, of those students who have left the School of Art to take employment in private service, or to follow independent occupations of their own. But such students are known to be numerous; and no difficulty is found throughout the city in procuring skilled artistic labour for the illustration of books or of technical catalogues, or for any work of the various kinds taught in the school, that private employers may wish to have executed. Many—I think I may say most—of the scientific illustrations that accompany this report, are the work of men who were engaged for the purpose independently, after having left the School of Atr in order to set up in this business on their own account. Sometimes several of them

form a partnership; examples of this kind of association are the well known "Calcutta Art Studio" and "Indian Art Cottage," both of which are believed to be flourishing concerns having plenty of work to do for the public. In other words, the school has been instrumental in introducing into the community the new arts of illustration, decoration and design. The services of copyists also are in frequent request; and though this is on a lower scale of artistic work, it is of undoubted use in many branches of manufacturing industry, and could not be executed without the training that the school alone supplies. Another important branch of industry, at once artistic and scientific, is map-making, and I enclose one or two specimens of wall-maps printed in the vernacular (Bengali and Hindi), which are the work of an ex-student of the School of Art, and which have been brought out at a price, and with an accuracy of lettering, which could not be approached by an English house. The artistic excellence of the maps will be evident on inspection. These aspects of the work of the School of Art, which never come prominently to the notice of the Government, seem to me to be not undeserving of consideration in an enquiry as to the services which the school has rendered to the public.

12. The foregoing observations are designed, it will be seen, to show two things. The first is, that adequate attention is being paid in Bengal to the promotion of technical education, and that the Civil Engineering College at Sibpur is the proper and sufficient centre for education of this class. The second point is, that the School of Art cannot, except in one or two branches of artistic work, usefully take part in education of that kind, the needs of which are otherwise provided for; that the school has valuable work of its own to do, quite outside the sphere of technical, in the sense of industrial education; that no other existing institution can take its place; and that its abolition would be detrimental to the advancement of scientific research, to the requirements of the public service, to the artistic needs of the community, and to the progress of education in drawing—itself a valuable aid to the spread of technical education. The popularity of the school, in its new buildings and with its vastly improved appliances, is shown by the rapidly increasing number of its students, now 269; and this may be taken as a measure of the public demand for the special skill which it developes, for students would not attend the school unless they had hopes of turning their acquirements to profitable account. The ranks of the literary professions are overcrowded, and any diversion into fields of practical utility is a public gain. On all these grounds it appears to me that the closing of the School of Art, or its amalgamation with some other institution, would be in the highest degree undesirable.

13. The following selected examples of the work of the School of Art accompany this report. I should explain that I have made no attempt to distinguish between work done by students while in the school and work done by those who have left the school—a difference which seems to have no great importance in relation to the present inquiry:—

I. Annals of the Royal Botanic Garden, Calcutta:
   (1) Anonaceoe of British India, Vol. IV. of the Annals, the previous volumes having been illustrated by the same agency.
   (2) Fertilisation of *Ficus Roxburghi.*

II. Illustrations of the Zoology of the 'Investigator,' Part I. and the plates of Part II.

III. Natural History Notes (chiefly 'Investigator'), by Mr. J. Wood-Mason, the late, and Dr. Alcock, the present, Superintendent of the Indian Museum.

IV. Indian Museum Notes; six numbers.

V. Records of the Geological Survey of India; two parts, and miscellaneous lithographs.

VI. Journal of the Asiatic Society of Bengal; miscellaneous scientific papers.

VII. Specimens of wood-engraving done at the School of Art for the Revenue and Agricultural Department, for various scientific journals, and for the illustration of books.

VIII. Specimens of lithography done at the School of Art for the Annals of the Royal Botanic Garden (from Vols. I and II *Ficus*), for the Technical Art Series for a horticulturist's catalogue and for the illustration of various works.

IX. Specimen of a series of plate-sheets illustrative of insect pests, prepared by the Revenue and Agricultural Department, for use in schools.

X. Maps of Asia, in English, Bengali and Hindi, made and published by Babu Debendra Nath Dhar, an ex-student of the school. Several other maps of a similar character have been and are being published.

XI. Photographs from (1) Ethnological Figures, (2) Agricultural Scenes, made at the School of Art.

14. The admirable and life-like illustrations of snakes for 'Thanatophidia,' the classical work on the Venomous Snakes of India, by Sir Joseph Fayrer, K. C. S. I., M. D., (London 1872)

were also drawn from nature at the School of Art; the greater part having been executed by Babu A. P. Bagchi, then a student and now head-master of the institution. The author observes in his preface:—"The illustrations were executed at the School of Art in Calcutta. They are all from nature, most from life itself. To Mr. Locke, the Principal of the institution, and to his talented pupils I am indebted for a series of drawings which are as faithful to the originals as they are creditable to the artists and the institition." The work is well known both in India and in England and I have not thought it necessary to submit a copy.

No. 34.

GOVERNMENT SCHOOL OF ART, CALCUTTA.

Review from 1887 to 1894, by the Superintendent.

Upon my arrival in Calcutta (June 1887), I found the School of Art held in three dwelling houses, Nos. 163, 164, and 165, Bow Bazar; the rooms were small, badly lighted, and ill-adapted in every way for art work. There seemed to be considerable apathy among the students, and a decided want of enthusiasm; they were working in a mechanical painstaking way, but with vague ideas as to ultimate aim, simply doing what they were told in a quiet go-as-you-please manner, without seriously thinking for themselves. Outside the school there seemed to be but little art influence, which was easily accounted for when their peculiar environment (as compared to most parts of India) was considered. There is but little indigenous art work in Bengal, and there are few (if any) centres of traditional art, as in other Presidencies, and it should also be borne in mind that the Bengali art student is terribly handicapped at the start as compared to his more fortunate brother in Europe. English children from their babyhood commence their art education in a way with their toy books, which now-a-days are real works of art; they are thus accustomed to pictorial art from infancy, and begin at a very early age to realise the difference between the appearance and the actual facts of an object. The Bengali child has none of these advantages; as his perceptive faculties are developed, he may see a number of mythological pictures of the usual terribly grotesque kind, but few well-drawn illustrations penetrate as far as his native village, and if left to himself, he will at a late age express himself diagrammatically in the crudest manner, and when he commences his art studies he has in an artistic sense to be taught to see. This fact was at once impressed upon my mind. There was abundant evidence among the students of singular technical ability of a mechanical kind, but a curious absence of the power of realising what was around them: they could copy, as few can; could make careful and laborious drawings from casts, but were unable to draw correctly from nature the commonest object of every-day life; they were entirely dependent, and it seemed as though it had never occurred to them to become in any way self-reliant.

In July 1887, a revised course of instruction was framed to meet the exigencies of each class, and arrangements made for periodical examinations in free-hand, model drawing, perspective, and geometry. There was also instituted at this period a special course for those who decide to become teachers of drawing, art-certificates of the higher grade to be awarded to those students who executed the prescribed works in each class, and passed the examination in each group. These groups comprised advanced free-hand, light and shade painting and design, architectural and mechanical drawing, and modelling. Scholarships were arranged with the Public Works Department for competition among the students. There were seven chosen competitors, whose works were submitted for examination to Mr. W. Banks Gwyther, of the Public Works Department, who expressed his satisfaction with the quality of the work done, and four of the candidates were admitted into the Drawing Office of the Public Works Department.

As a result of the practical character of the instruction imparted, the students commenced to find remunerative employment, and among the number one was appointed head draftsman in the office of the Engineer-in Chief, Sind-Pishin Railway.

1888-89.

The students in the technical classes did excellent work, particularly in wood-engraving and lithography, and a considerable amount of outside work was satisfactorily executed. Among other commissions may be mentioned those from Dr. George King (Director, Royal Botanic Garden), Mr. Wood-Mason (Indian Museum), Mr. H. H. Risley (work on Ethnology of Bengal), and the Asiatic Society of Bengal. This year twenty-two of the advanced students entered as candidates for the first certificate of the third (highest) grade; the holders of these certificates only to be eligible for the higher appointments as teachers in Government schools and colleges. Special classes were instituted, and lectures on perspective, practical geometry, and model drawing given weekly.

In the elementary classes it was found that the students drawing in outline were in the habit of measuring, or resorting to other expedients not conducive to thorough draftsmanship, and to obviate this "freehand test papers" (to be enlarged or reduced in a given time) were given out once a week.

These papers were all examined and marked by the Superintendent, and the results placed in a conspicuous position in the class room, so that each student could see at once his position in the class.

1889-90.

The examination for the third grade art-certificate (certificate for art instruction) was held in December 1889. After executing the prescribed works 16 candidates appeared at the examination, the subjects being model drawing, practical geometry, perspective, and time drawing. Four candidates passed and received appointments at the Hare School Dacca Collegiate School, and the Indian Museum. The small number of students who passed the higher examination was owing to the higher standard required both in the work and in the examination, it being necessary to maintain a high standard, so that the art certificates might have a sterling value, and be a guarantee as to the competence of the holders as art instructors. It should also be borne in mind that this was the first examination of a serious character held since the foundation of the school, and also that the students had to be specially trained in three of the subjects. Excellent work was done in the advanced classes, and fifty-two works were exhibited at the Exhibition of the Calcutta Art Society. Seven silver medals and Sir Charles Elliot's money prize were awarded to the school. Many of the works were sold, among the purchasers being His Excellency the Viceroy.

The classes in lithography and wood-engraving were well employed in executing orders for the Royal Botanic Garden, Revenue and Agricultural Department, Indian Museum, Asiatic Society, etc.

1890-91.

The two technical classes of wood-carving and metal-chasing were abolished this year. These classes were introduced in 1883 and afterwards found to be a comparative failure, the quality of work having been unsatisfactory, and no really competent metal-chaser or wood-carver having been turned out during their existence. When these classes were first introduced, they were free, in order to induce artisan students to join them. These free-students received, along with those who paid fees, instruction in freehand and modelling, and were afterwards transferred to the special technical classes. Instead of rightly appreciating these privileges, an undue advantage was too often taken by students entering ostensibly for the technical classes, but after receiving gratuitous instruction in drawing and modelling for a year or two, they would leave the school for a short period and re-enter as paying students in the more advanced classes, thus defeating the object of Government in its endeavour to foster the arts of wood-carving and metal-chasing. These classes were badly attended, the students evincing but little interest in their work, and the result was far from satisfactory. These facts were brought to the notice of the Director of Public Instruction, and a notice issued, with his permission, that in future the ordinary fees would be charged; a month's notice was given, and as none of the former students came forward to pay the fees, the classes were closed.

The incentive to higher excellence caused by the previous success of the students in the Exhibition held under the auspices of the Calcutta Art Society, was this year most marked, as the works exhibited by the school were admitted to be the best collection of drawing and painting by native talent hitherto seen, and elicited the highest praise; one authority recently from Europe stated that he had worked during the preceding year at South Kensington, and that the work of the Calcutta students all round was quite as good. This estimate may possibly have been too high, but may be taken as evidence of general excellence.

In the lithographic and wood-engraving classes commissions were executed for the Surgeon-General, Assam, Journal of the Asiatic Society, Journal of the Photographic Society of India, Indian Museum, Revenue and Agricultural Department, etc.

1891-92.

There were numerous applications this year for qualified students to take up various appointments in Bengal. Certificated teachers were sent to schools at Dacca, Cuttack, Chittagong, Rangpur, Ranchi, Murshidabad and Howrah. Draughtsmen were also sent to the Indian Museum, Geological Survey, and private firms.

The classes in wood engraving and lithography were fully occupied with work for the Royal Botanic Garden, Government of India, and Indian Museum.

The works exhibited at the Art Society's Exhibition were much admired, and one gold

medal, five silver medals, two money prizes, and seven honorary awards were awarded to the school. The works of many of the students were sold.

1893-94.

The great event of the year was the removal of the school to the new buildings in Chowringhee, adjoining the Indian Museum. From 1864 until March 1893 the school was held in various houses in Bow Bazar, which were in every way ill-adapted for School of Art purposes, and for the last two years the greatest inconvenience was caused by overcrowding. There were fears that the removal from the native quarter would cause a diminution in the attendance of the students. The contrary was, however, the case, and the increase in the general attendance was so great that additional rooms had to be arranged for the elementary classes.

Arrangements were made with the drawing office of the Survey of India for a number of specially trained students to be admitted annually as probationers.

At the request of the Committee of the Bombay Art Society, a number of students' works were sent, and a silver medal and a money prize were awarded.

The attendance of students has steadily increased, and as many have found remunerative employment, the school is exceedingly popular, and a successful future ought to be assured. It has been my aim to give the students a practical art education, adapted to meet local requirements, and a glance at the prospectus of the school will show what a wide range of instruction is now embraced.

During the last two years, students have received appointments, through the Superintendent, as teachers of drawing in Government schools and colleges, and the remainder as draftsmen in the Indian Museum, Geological Survey, Public Works Department, Survey of India, Eastern Bengal Railway, British India Steam Navigation Company, and local firms. Other students have obtained outside appointments and are doing well. No student is recommended unless he has given thoroughly satisfactory evidence that he is capable of doing the work expected of him, and during the whole of my experience only two or three have failed to give satisfaction, which was caused by wilful negligence rather than a want of capacity. There is abundant evidence that really high class work is now being done in the school, and also by the students who have left the school during recent years. Two of them, for example, now employed under Dr. A. Alcock, Superintendent of the Indian Museum, are doing remarkable work in the way of illustration, as good of its kind as it is possible to get done. Dr. Alcock states that—"The illustrations of the zoology of the R. I. M. S. *Investigator* upon the crustaceans have been highly praised by several of the leading authorities in Europe as most remarkably skilful and careful works." Two of the original sheets of the illustrations in question were recently exhibited at the Exhibition of the Calcutta Art Society, and elicited much praise. His Excellency Lord Lansdowne was so favourably impressed with them that His Excellency expressed a wish to present—through the Art Society—a special medal as a personal recognition of their unusual merits.

"Nature," 6th November 1890, in the review of the Monograph on the Quercus, Ficus and Castanopsis, by Dr. G. King, Superintendent of the Royal Botanic Garden, states that "the illustrations by the pupils of the Government School of Art, Calcutta, will compare favourably with similar work done in this country."

There is also an important fact regarding the position of the school in relation to a numerous class of the Bengali population which should not be lost sight of. There are numbers of educated natives of Bengal who, owing to caste rules, are debarred from following any means of livelihood which necessitates actual manual labour, their only outlook being professional or clerical work, the various branches of which are already overcrowded. It is to the Government School of Art that those of this class who have an aptitude for art-work look, as the only way left them which will lead to active employment without affecting their caste or social status.

Apart from the systematic training of students as teachers of drawing, every effort has been made to turn out skilled draughtsmen, designers, lithographers, wood-engravers, and modellers, and the specimen works, sent herewith, will give some idea of the quality of work done in lithography and wood-engraving.

I would specially beg to draw attention to the work of three of the ex-students, Shib C. Mandal, A. C. Chowdhry and Kali D. Chandra (specimens enclosed), who are now employed on the staff of the Indian Museum, which may be taken as evidence that the school has succeeded in the useful purpose of training exceptionally skilled draughtsmen, whose work may challenge comparison with that done by trained experts in Europe. It may justly be assumed that other students are doing equally good and satisfactory work.

The annexed list will show how some of the students who have recently left the school are employed. This list only comprises those who have obtained appointments through the Superintendent; other posts have been found by the students themselves, and are not, therefore, included in the list.

In conclusion, I do not hesitate to assert that the work done in the Government School of Art, Calcutta, will compare favourably with that done in most Schools of Art in England during the last five years, and that the percentage of students who have found employment will be found as great.

W. H. JOBBINS,

The 24th July 1894. *Superintendent, Government School of Art, Calcutta.*

GOVERNMENT SCHOOL OF ART, CALCUTTA.

List of students who have received appointments from the Government School of Art, Calcutta, during the years 1892 and 1893.

1.	Binode Behari Dass	Drawing teacher,	Dacca Normal School.
2.	Monmotho Nath Roy	Ditto,	Cuttack Training School.
3.	Hurro Kisore Chowdhary	Ditto,	Chittagong Training School.
4.	Ashutosh Mitter	Ditto,	Rangpur ditto.
5.	Devendra Nath Mitter	Ditto,	Ranchi ditto.
6.	Shirish Chunder Palit	Ditto,	Murshidabad Nawab's High School.
7.	Prasad Das Mitter	Ditto,	Howrah Municipal School.
8.	Dhir Lal Dass	Draftsman,	Medical College.
9.	Shib Chunder Mundal	Ditto,	Indian Museum.
10.	Kally Dhone Chunder	Ditto,	Geological Survey of India.
11.	Khirode Gopal Mookerji	Ditto,	Barrackpore Engineer's office.
12.	Sarat Chunder Cooar	Ditto,	Office of Survey of India.
13.	Hury Charan Mozumdar	Ditto,	ditto ditto.
14.	Lucky Kanta Dass	Ditto,	ditto ditto.
15.	Jogendra Nath Dass	Ditto,	ditto ditto.
16.	Nunda Lal Bhattacharjee	Ditto,	Port Commissioner's Office.
17.	Monmotho Nath Chatterji	Ditto,	British India Steam Navigation Company's Office.
18.	Upendra Nath Hazra	Ditto,	ditto ditto.
19.	Mono Roman Dey	Ditto,	Office of Survey of Assam Railways.
20.	Kedar Nath Sannyal	Ditto,	ditto ditto.
21.	F. N. E. Hiens	Ditto,	Drawing Office, Public Works Department, Bengal.
22.	F. A. Harvey	Ditto,	Office of Survey of India.
23.	Kristo Lal Chatterjee	Drawing teacher,	Darjeeling High School.
24.	Jotindra Nath Mookerjee	Draftsman,	Drawing Office, Public Works Department, Bengal.
25.	Bepin Behari Nath	Ditto,	ditto dio.
26.	A. D. Gomes	Ditto,	Office of Survey of India.

Number of students on the roll from 1887.

	No.		No.
1887	152	1891	173
1888	158	1892	181
1889	172	1893	198
1890	178	1894	269

W. H. JOBBINS,

The 24th July 1894. *Superintendent, Government School of Art, Calcutta.*

GOVERNMENT SCHOOL OF ART, CALCUTTA.

The courses of instruction pursued in this School have for their object the systematic education of students as Skilled General Draughtsmen, Engineering Draughtsmen, Architects,

Modellers, Wood-engravers, Lithographers and Designers for Manufactures. The following are the principal stages of instruction:—

Stage I.—Elementary Linear Drawing:—

- a. *By aid of Instruments*: Elementary Practical Geometry.
- b. *Freehand:* Outlines of simple rigid forms from "the flat" (*i.e.,* from copies or flat examples).

Stage II.—Higher Freehand Drawing:—

- a. *Outline from the flat:* Ornament, Flowers, Foliage, Human Figure, and Animal Forms from copies.
- b. *Outline from the round:* Model drawing, Outlines of Ornament, Figure, etc., from Casts.
- c. *Outline from Nature:* Flowers, Foliage, etc.

Stage III.—Freehand drawing in Light and Shade:—

- a. *From the flat:* Ornament, Flowers, Foliage, Human Figures, etc., from copies.
- b. *From the round:* Models and Solid Objects, Ornament, Figure, etc., from Casts.
- c. *From Nature:* Flowers, Fruit, Foliage, Human Figure, etc.

Stage IV.—Geometrical Drawing:—

- a. Higher Practical Geometry; the use of Scales and other Mathematical Instruments.
- b. Projection, Orthographic, Isometric, and Perspective; and the Projection of Shadows.
- c. Architectural Drawing: the method of getting out block and fair plans, sections, elevations, etc., to scale; the Study of the Orders and chief Styles of Architecture, the forms of mouldings and other decorative details; and the making of working-drawings of the more important details of architectural construction.
- d. Mechanical Drawing: the delineation of Spur and Bevel Wheels, Cams, and Screws, etc.; the use of the Odontograph in drawing the teeth of wheels; and the practice of making working-drawings of the ordinary kinds of Machinery.

Stage V.—Painting—(Elementary Course):—

- a. Simple tinting: the use of the brush in water-colour and tempera.
- b. Painting from the flat in water-colour and tempera.
- c. Painting from the round (in oil, water-colour, and tempera) in monochrome.

Stage VI.—Painting—(Higher Course):—

- a. Flowers, Fruit, Foliage and "Still Life".
- b. Human Figure.
- c. Exercise in Composition.

Stage VII.—Modelling:—

- a. *From casts:* Ornament, Flowers, Foliage, Human Figure, etc., with instruction in casting and moulding.
- b. *From sketches, working-drawings, etc., and from Nature:* subjects as in previous section.
- c. Exercises in Composition.

Stage VIII.—Elementary Design:—

- a. The study of *conventional treatment* of natural forms; the *elements* of Ornament.
- b. The study of *arrangement of form* in Ornamental Composition; the filling of given spaces with ornamental arrangements in monochrome.
- c. The study of *colour* in ornamental design: the filling of given spaces with ornamental arrangements in colour.
- d. The study of the various Historic Styles of ornament.

Stage IX.—Technical Design:—

- a. *Surface:* Design applied to textile fabrics, printing and weaving; glass and pottery; decorative mural-painting; mosaic-work, etc., etc.

b. Relief: Design applied to carving, chasing, jewellery, metal-work, casting, etc., etc.

Stage X.—Lithography.—

a. In pen and ink.

b. In chalk.

c. In colour: simple Chromo-lithography.

Stage XI.—Wood-engraving.—

a. In monochrome (one block).

b. In colour (two or more blocks).

The above grouping of kindred sections into "stages" is simply for convenience of arrangement. Their numerical order is not in all cases that which the student follows in passing through them, nor does every student necessarily work through them all. The particular stages and sections to which his attention is directed is determined by the nature of the occupation for which he wishes to qualify himself. The *Courses* for the various occupations, which the School undertakes to teach, are as follows:—

Course for Architects:—

Stage I; Stage II (sections *a* and *b*); Stage III (sections *a* and *b*); Stage IV (sections *a, b* and *c*); Stage V (section *a*); and Stage VII (sections *a* and *b*) Time required to pass through this course, from 4 to 5 years.

Course for Mechanical and Engineering Draughtsmen:—

Stage I; Stage IV (sections *a, b,* and *d*); Stage V (section *a*). Time required to pass through this course, from 2 to 3 years.

Course for General Draughtsmen:—

Stage I, Stage II, Stage III, and Stages V and VI (all sections in each). Time required to pass through this course, from 4 to 5 years.

Course for Designers:—

Surface design and decorative painting.—Stages I, II, III, V, VI and VIII (all sections in each), and Stage IX (section *a*).

Relief design and modelled decoration.—Stages I, II, and VII (all sections in each); Stages VIII (sections *a, b,* and *d*) and IX (section *b*).

Time required to pass through either of these courses, from 4 to 5 years.

Course for Lithographers:—

Stages I, II, III, and X (all sections in each). Time required for this course from 3 to 4 years.

Course for Wood-engravers:—

Stages I, II, III, and XI (all sections in each). Time required for this course from 4 to 5 years.

Besides these Special Courses, there is a "General Course" for such students as desire only to study Drawing as part of their general education. It is also a useful preparatory course for those who may not have determined upon the special one to which they may wish ultimately to devote their attention. This general course consists of Stages I, II, and III. The classes are held every day (except Saturdays and Sundays) from 10-30 A. M. till 4 P. M.

Fees.—Three rupees per month. Entrance fee, three rupees. All fees must be paid in advance. They are due on the 1st day of each month. Any student whose fees remain unpaid beyond the fifth day of the month for which they are due will be considered to have left the School. In order to be re-admitted, he must again send a form of application, pay a fresh entrance fee, and, if the School be full, wait his turn for admission.

Admission.—Students are not admitted under the age of 16 years, and then only provided they have received, or are receiving, an elementary general education (either English or Vernacular). They will be required to give satisfactory evidence of good character. Printed forms of application for admission may be obtained at the School between the hours of eleven and four. When filled up, these forms must be delivered to the School Clerk, together with the entrance fee. Every student will be considered a probationer for the first six months from the date of his entering; at the end of that time, if it should be found that he does not possess sufficient aptitude for the study upon which he has entered to ensure his success in it as a profession, notice to that effect will be given to his parents or guardians, in order that he may enter upon some other pursuit for which his abilities may be better fitted.

Free studentships and scholarships (ranging in value from 2 to 15 rupees a month) are awarded to deserving students, to assist them in carrying on their studies.

Students who have passed with credit at the annual examinations in Freehand, Model-drawing, Perspective and Geometry will be entitled to receive certificates.

Certificates of proficiency are also granted to students in the Technical classes, *viz.*, Lithography and Wood-engraving.

There are also higher examinations for those desirous of becoming Instructors in Drawing. To successful candidates in the advanced stages, certificates for Art Instruction are granted.

There are also studentships in connection with the Public Works Department. After a competitive examination, four students of the Engineering and Mechanical Drawing class are admitted annually in the office of Public Works for a year's practical training. During this year allowances are made them by Government of R15 per month for the first half-year and R20 for the second. Arrangements have also been made for the admission of students to the Drawing Office of the Survey of India. Candidates who successfully pass the prescribed examination are admitted as probationers for one year, before each appointment is made permanent. The rate of pay is R25 rising to R120 per mensem.

It is proposed to start a class in surveying at the end of the year,* to which students in the Architectural and Engineering class will be admitted.

* 1894.

W. H. JOBBINS,
Superintendent.

No. 35. From J. SIME, Esq., Under-Secretary to the Government of the Punjab, Home (Education) Department, to the Secretary to the Government of India, Home Department, No. 26, dated the 1st March 1895.

I am directed to acknowledge the receipt of your letter, No. 27 (Education), dated the 13th January 1894, forwarding copy of a Despatch from Her Majesty's Secretary of State for India, in which the question is raised whether the Schools of Art in India should continue to be maintained as Government institutions, and also of your letter, No. 160 of the 2nd June 1894, enclosing a letter from the Government of India, to Brigade-Surgeon-Lieutenant-Colonel T. H. Hendley, President of the Art Conference held at Lahore in January 1894, together with that officer's reply, and its enclosures, giving the conclusions of the Conference on the questions referred to it, and requesting the views of His Honour the Lieutenant-Governor on the points raised in the Secretary of State's Despatch, and in the papers forwarded with that letter.

2. In reply, I am desired by the Lieutenant-Governor to say that he thinks it necessary, in the first place, to offer something in the way of a personal explanation before giving his views on the subject under reference. Sir Dennis Fitzpatrick has never himself entertained the high expectations some others have as to the results to be looked for from institutions like the Mayo School of Art established in provinces like the Punjab; but he has always felt that the question was one involving certain elements which could be adequately appreciated only by specialists, and on which he was, therefore, not altogether competent to form an opinion of his own. Hence, when he found, on his return to the Punjab, that the Mayo School of Art had been established and extended in the time of his predecessors, that important results were expected from it by others, that the value of institutions like it was much insisted on by higher authority, and that the cost of maintaining it, though not inconsiderable, was after all not very large, he, not unnaturally, accepted it without question, as an institution to be permanently maintained on the lines on which it had been established; and, when Mr. Kipling retired, he never thought of suggesting that that officer's post should be left unfilled, or that we might rest content with a Principal of qualifications inferior to his. Hence my letter No. 75 of the 21st June 1893. Now, however, that the Secretary of State expressly raises the question of the utility of such schools, Sir Dennis Fitzpatrick feels bound to state that, judging to the best of his own lights, and speaking with all deference to the opinions of some others who will doubtless be against him on this point, he thinks that the Mayo School of Art is an institution conceived on a grander scale than is now called for, or will, within any reasonable time, be called for by the requirements of the Province. I am, however, to state, as bearing on the importance attached to the institution in the past, that it was mainly the outcome of a large public movement in 1872 to perpetuate the memory of the late Earl of Mayo, the supporters of which, who were chiefly the Native Chiefs and gentry of the Province, placed the sum of R65,951-8 at the disposal of the Government for the foundation of an Industrial School of Art and Design at Lahore. The School has, since its foundation in 1875, been maintained from Provin-

cial Revenues; but its buildings were erected exclusively out of the Mayo Memorial Fund. From the Punjab Jubilee Fund, raised likewise by public subscriptions, with the addition of a Government grant, a spacious building, I am also to observe, has been recently provided, in connection with the School of Art, for the purpose of a "Museum and Technical Institute" at a cost of R1,58,336, of which R1,28,336 came from subscriptions.

3. As to the general question for discussion, it is to be noted, first, that that question is so far as this Province is concerned, not one as to the encouragement of art in the highest sense. It is impossible, the Lieutenant-Governor considers, except as a matter of curious speculation, to look forward to a time when a painter, or sculptor, or an architect of the higher class, could hope to find adequate employment for himself in the Punjab. The question is one merely of encouraging and improving artistic handicrafts.

4. In the second place, though the Mayo School of Art may indirectly and to a certain extent have a beneficial operation on artistic handicrafts, by acting as it has been said as "an aesthetic centre," and "a source of enlightened criticism and advice," and though its operations in this way might, when it was fortunate enough to secure the supervision of a man like Mr. Kipling, be of some importance, it is obvious that what we must, in judging of the utility of such a School, look mainly to, is its direct effect in raising the level of our artistic handicraftsmen, by teaching them to produce more artistic wood-carving, koftgari work, plaster moulding, carpets and so forth; and it is when Sir Dennis Fitzpatrick looks at the Mayo School of Art from this point of view that it seems to him to be conceived on an unnecessarily grand scale.

5. I am to submit a list of the students who left the Mayo School of Art between April 1890 and July 1893 (Appendix A), showing what has become of them. From this it will be seen that out of the 94 boys shown in it, there are only about 22, *viz.*, Nos. 1, 2, 4, 5, 6, 15, 16, 18, 23, 25, 27, 31, 34, 41, 48, 72, 73, 75, 78, 79, 81 and 83, who, so far as can be judged, appear to be now engaged in artistic handicrafts. Of the remainder, 9 are Drawing Masters for the most part employed beyond the limits of the Punjab; 26 are employed as Draftsmen, Overseers, or such like, in the Public Works Department, or, in a few cases, by private persons; and almost all the rest seem to be employed as ordinary tradesmen, on work in which an art training is very unlikely to be of any use to them.

6. The production of Drawing Masters is, no doubt, a proper function of such a School; and it would be a very important function in this Province, if it is resolved, as probably it shall be whenever funds admit, to introduce Drawing as a compulsory subject in our Elementary Schools; but it is obvious that to turn out Drawing Masters of the class required for this purpose, an institution of so high a class as the Mayo School of Art is not required.

7. This last remark applies likewise to the Draftsmen and other subordinates required in the Public Works Department, to which may be added, in their case, that a more useful stamp of men of this class could be produced if a department for them were established in some Engineering College. As observed by the Chief Engineer, when the Lieutenant-Governor discussed the matter with him, the Director of Public Instruction and the Officiating Principal of the Mayo School of Art, the other day, to an Executive Engineer or Contractor, a man trained merely to draw is of comparatively little use. What is wanted is a man who also understands some of the elementary principles of construction, strength of materials, and so forth, and who could be trusted to design the details of a simple building on being given a rough sketch or a general idea of it. From the elaborately ornamental drawings exhibited by the Officiating Principal on the occasion referred to, it was clear that the training in Architectural Drawing at the School is carried to a high pitch; but, unless on the very rare occasions when a man might have the opportunities which Bhai Ram Singh has had, the ability to design work of this class would be of no use whatever; and it may be safely said that it would never be of the least use to men seeking employment of the class now referred to. There is, it should be added, a small preparatory Engineering Class annexed to the Mayo School of Art supported by the Punjab University, and intended to prepare students for the Engineering course of that University, but that is a thing which is obviously beyond the scope of such an institution, and is not likely to do much good.

8. While holding, for the above reasons, that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the Province, the Lieutenant-Governor would not go so far as to say that it should be deprived of all European superintendence. It may be that a man like Bhai Ram Singh could be counted on to carry on the work if the School was made a branch of some institution embracing other objects as well, as contemplated by the Secretary of State; but we can scarcely reckon on getting Natives of this stamp; and for this and other reasons, Sir Dennis Fitzpatrick would say that, whether a school of this sort

is to remain an independent institution or to become a branch of some larger institution, there ought to be one European teacher to preside over it.

9. With regard to the suggestion of the Secretary of State, that schools of this sort should be absorbed in Technical Schools, where such schools exist already, or should be converted into Technical Schools, where these schools do not now exist, it seems to the Lieutenant-Governor that the case is not one for generalization, but that everything must depend on the circumstances of the particular province; and, before describing the position in this Province, it is necessary, in the first place, to state what His Honour understands by a "Technical School," so that he may not lay himself open to the charge of vagueness, which His Excellency the Viceroy, in his address at the Convocation of the Punjab University in December last, made—and in Sir Dennis Fitzpatrick's opinion very justly made—against many of those who discuss the subject of Technical Education.

10. The Lieutenant-Governor will assume that the system of general education has been put in order, so that we have what is sometimes called a "modern side," with Elementary Drawing, and everything else needed for the general education of boys, who are in after-life to engage in some sort of industry. He will also suppose that there are a number of youths who have pursued that system of general education up to the point requisite for their purpose, and that they are now to turn their attention to the particular industries for which they may be destined. The requisite manual skill can, as a rule, be learned by them only by working on the footing of apprentices or *quasi*-apprentices in a factory, or workshop, or other like place. But the question arises whether there are not some special branches of knowledge which they could be taught in a school, and which would aid them in doing their work, and particularly in rising to the higher grades of it. Schools established to teach such special branches of knowledge are what the Lieutenant-Governor understands by "Technical Schools" in the proper sense, and in the sense with which alone we are at present concerned. When the special branches of knowledge to be taught in connection with a particular industry are very extensive, what would be required would be a school something like what His Honour understands the London Guilds Technical College to be, where a young man would spend his whole time for a certain period before entering the factory, workshop, or other such place. Where the scope for teaching was more limited, evening schools like those established at many manufacturing centres in England, in which a young man could study for a few hours after his day's work in the factory or workshop was over, would be more appropriate.

11. Taking the designation "Technical School" in the above sense, the Mayo School of Art, in so far as it imparts to youths destined for artistic handicrafts the art knowledge requisite for such handicrafts, is already itself a Technical School of a particular sort; and there can, accordingly, be no question of converting it into a Technical School. The only question, as it seems to the Lieutenant-Governor is whether a school of that sort might not be brought into somewhat closer connection with other Technical Schools in which Drawing forms a portion of the course. But for other Technical Schools there is extremely little opening in a province like the Punjab. In fact, the only real opening for them that there is, is in connection with Mechanical Engineering in the Railway Workshops at Lahore, and in the few factories that are springing up here and there, which, with water works and other such like, might provide employment for a certain number of mechanics of the foreman stamp, in whose training a Technical School could to some extent assist. It was with a view to rendering such assistance that the only Technical School, besides the Mayo School worth mentioning in the Punjab, was established, *viz.*, the Railway Technical School at Lahore. It would seem, however, that, owing to circumstances which need not be entered on at this moment, a school of this sort is never likely to be of as much use in India as a similar school would be in England; and, it may be added, that there is reason to fear it cannot do much to raise the class of Natives that are willing to engage in mechanical pursuits. At the same time, the Lieutenant-Governor has hopes that the Railway Technical School may be made to do more good than it has hitherto been doing, which he fears is not very much, considering what it costs the Government, and the question is at present under His Honour's consideration. It may be that, as Mechanical Drawing would form an important element in the course of instruction in such a school, it would be found advantageous to establish a close connection between it and the Mayo School of Art; but any idea of absorbing the Mayo School of Art into it is clearly out of the question, and, further, we could not afford, and should not need, for this Railway Technical School, a Superintendent from England.

12. The practical result of the Lieutenant-Governor's consideration so far of the questions raised by the Secretary of State is that he withdraws his application for the appointment of a successor to Mr. Kipling, and proposes to arrange for the work of the Mayo School of Art

being carried on by Mr. Andrews and Bhai Ram Singh, and those working under them. It may be desirable under the new condition of things thus arising to improve somewhat the positions of Mr. Andrews and Bhai Ram Singh; but that will be a matter for separate consideration.

APPENDIX A.

List of Boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893.

Year in which the student left.	Month in which the student left.	No.	Names.	Crafts in which engaged.
1890	April	1	Muhammad Din	Glass Painter in Lahore.
		2	Kishan Singh	Carpenter and Carver in Lahore.
		3	Aziz-ud-din	Draftsman in Baluchistan.
		4	Fateh Muhammad	Raj Mistri at Quetta and a Modeller.
		5	Ali Muhammad	Patoli or ilaqabad.
	May	6	Dharm Chand	Tailor of ornamental work in gold or silver thread on silks or other fabrics.
		7	Sukh Dial	Assisting Contractors in the Public Works Department in drawings and plans.
		8	Bhankawan	Drawing Master at Delhi.
		9	Firoz Din	Painter (Carriage) at Railway Workshop.
		10	Karm Din	Carpenter Mistri at Railway Workshop.
		11	Muhammad Husain	Apprentice Draftsman, Municipal Office, Lahore.
		12	Shib Charn Singh	Draftsman at Lahore.
		13	Hari Chand	Watch-maker at Simla.
		14	Ghulam Muhammad	Working as Fitter with his father.
		15	Sharm Singh	Carver and Carpenter, Khawaspur.
		16	Bir Singh	Ditto Ferozepore.
		17	Kesar Singh	Re-admitted in the School.
		18	Miraj-ud-din	Does gold thread work on smoking pipes.
	November	19	Uttam Singh	Drawing Master, Railway Technical School.
		20	John David	Modeller in Art School.
		21	Gurdit Singh	Drawing Master, Art School.
		22	Ahna Singh	Re-admitted in the School of Art.
		23	Mubarak Ali	Silversmith, Lahore.
		24	Nathu	Blacksmith, Lahore.
		25	Fazal-ud-din	Embroiderer at Amritsar.
1891	January	26	Ishwar Das	Draftsman at Simla.
		27	Duni Chand	Do. and Painter at Poona.
	February	28	Rahim Bakhsh	Do. at Jhang.
		29	Sant Singh	Carpenter, Railway Workshop, Sukkur.
	March	30	Diwan Singh	Carpenter, Railway Workshop, Lahore.
		31	Man Singh	Carver at Amritsar.
	April	32	Partap Singh	Carpenter in the Railway Workshop.

List of Boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893—continued.

Year in which the student left.	Month in which the student left.	No.	Names.	Crafts in which engaged.
1891	May	33	Firoz-ud-din	Carpenter in the Railway Workshop.
	June	34	Soram Singh	Carpenter and Carver at Mooltan.
		35	Natha Singh	Raj Mistri at Amritsar.
	July	36	Ralla Ram	Makes cameras and stands.
	October	37	Sohn Singh	Draftsman in the Public Works Department.
		38	Murad Bakhsh	Blacksmith, North-Western Railway Workshop.
		39	Ghulam Muhammad	Mochi or Shoe-maker.
		40	Seraj-ud-din	Book binder.
		41	Amar Singh	Carpenter and Carver, Jummoo.
	November	42	Karm-ud-din	Draftsman, Public Works Department, Lahore.
		43	Firoz-ud-din	Lithographer, Lahore Press.
		44	Vir Singh	Sub-Overseer, Gujrat District.
	December	45	Khuda Bakhsh	Draftsman, E. I. Railway.
		46	Kesho Ram	Apprentice Draftsman, Sirhind Canal.
1892	January	47	Bahawal Haq	Apprentice Draftsman, Municipal Office.
	March	48	Labh Singh	Carpenter and Carver, Quetta.
		49	Husain Bakhsh	Raj Mistri, Sialkot.
	May	50	James Benjamin	Drawing Master, Lucknow.
		51	Sadhu Singh	Drawing Master, Mora Industrial School.
		52	Lal Singh	Public Works Department, Dera Ismail Khan.
		53	Muahmmad Din	Painter, Railway Workshop.
		54	Khuda Bakhsh	Ditto ditto.
	June	55	Lalji Das	Drawing Master, Lucknow School.
		56	Mian Muhammad	Ditto, Meerut.
		57	Faiz Muhammad	Ditto, Allahabad.
		58	Khuda Bakhsh	Draftsman and Mistri, Chiniot.
		59	Ladha Singh	Tracer, Public Works Department, Gujranwala.
		60	Allah Bakhsh	Blacksmith, Railway Workshop.
	July	61	Natha Singh	Carpenter, Gujranwala.
		62	Katha Singh	Apprentice Draftsman, Quetta.
		63	Muhammad Ibrahim	Sub-Overseer, Pindi.
	October	64	Hakim Singh	Surveyor in Quetta.
	December	65	Sant Singh	Mistri, Nagpur Workshop.
		66	Jan Muhammad	Sub-Overseer, Public Works Department.
1893	January	67	Firoz-ud din	Drawing Master, Benares School.
		68	Wazir Ali	Private Draftsman, Lahore.
		69	Firoz-ud-din	Railway Workshop Painter.

List of Boys who have left the Mayo School of Art, Lahore, between April 1890 and July 1893—concluded.

Year in which the student left.	Month in which the student left.	No.	Names.	Crafts in which engaged.
1893	February .	70	Mr. Wilson	Fitter in the Railway Workshop.
	March .	71	Wali Muhammad	Tracer in Chunian.
		72	Janki Prashad	Carpenter and Carver, Gwalior.
		73	Ghulam Rasul . . .	Embroiderer, Amritsar.
		74	Amar Singh	Carriage Examiner, North-Western Railway.
		75	Kesar Singh . . .	Carpenter and Carver.
		76	Mir Hassan	Assisting his father in his shop.
	April .	77	Vir Singh	Sub-Overseer, Canal Department.
		78	Jagar Singh	Moddeller and Draftsman in Jammu.
		79	Muhammad Azim . . .	Tailor (ornamental w rk).
	May .	80	Firoz-ud-din	Private Draftsman.
	June .	81	Zia-ud-din	Draftsman, Archæological Survey Department.
		82	Arur Singh	Apprentice Draftsman at Sialkot.
		83	Hakim Singh	Carver at Amritsar.
		84	Jawala Singh	Watch-maker.
		85	Maula Bakhsh	Painter, Railway Workshop.
		86	Iswar Singh	Carpenter in Lahore.
		87	Ahmad Din	Works with his father as Painter.
	July .	88	Bishan Singh	Sub-Overseer, Municipal Office, Amritsar.
		89	Sadhu Singh	Works with his father as Carpenter.
		90	Sheo Kumar	Draftsman in Pindi.
		91	Hakim Singh	Carpenter as Amritsar.
		92	Abdul Rahman	Blacksmith.
		93	Rahim Bakhsh	Potter, Lahore.
		94	Din Muhammad	Ditto.

From the Government of India, Home Department, to the Right Honourable LORD GEORGE F. HAMILTON, Her Majesty's Secretary of State for India, No. 13, dated 23rd October 1895. No. 33.

We have now the honour to reply to Lord Kimberley's Public (Educational) Despatch No. 128, dated 9th November 1893, in which the question was raised whether Schools of Art in India should any longer continue to be supported as State institutions. The Secretary of State had then before him a request of ours, that a gentleman should be selected in England for appointment to the Principalship of the Mayo School of Industrial Art, Lahore; and also an application on the part of Mr. E. B. Havell to retire from the post of Superintendent of the Madras School of Arts. Lord Kimberley stated that increasing difficulty was found in obtaining the services of European teachers suitable for such posts, that there was a general consent that the Schools of Art in India served no really useful purpose, and that he was therefore of opinion that the considerable expenditure on the Schools of Art from Imperial revenues was unjustifiable, and that the State aid at present extended to them should be gradually withdrawn. He suggested that the Schools of Art should be absorbed in, or converted into, Technical Schools; and in the latter part of the Despatch insisted at some length on the importance of furthering Technical Education in this country.

2. In January 1894, under the orders of the Government of India in the Revenue and Agricultural Department, an Art Conference presided over by Surgeon-Lieutenant-Colonel

T. H. Hendley, C.I.E., Residency Surgeon at Jaipur and Honorary Secretary of the Jaipur Museum, was convened at Lahore, on which the Provinces of Northern India and Bombay as well as the States of Rajputana and certain other Native States, were represented. The Despatch regarding the withdrawal of State aid from Schools of Art was referred to this Conference for opinion; and it was also sent to the Governments of Madras, Bombay, Bengal and the Punjab, in which Provinces Schools of Art at present exist. The Report of the Art Conference was subsequently forwarded to these Governments, and they were asked to submit their opinions on the points raised in Lord Kimberley's Despatch. The reply of the Bombay Government (letter No. 1867, dated 11th September 1894) was transmitted to Sir Henry Fowler with our Educational Despatch No. 9, dated 17th October 1894. The replies of the other Governments, together with the Proceedings of the Art Conference, are forwarded herewith for your information.

3. We do not propose, in the present correspondence, to dwell at much length on the subject of Technical Instruction in general or of the interest taken by us in its promotion. The importance of this matter was fully recognised in the remarks of the Government of India (made in connection with Sir Alfred Croft's Review of Education in India in 1886) which were quoted in Lord Kimberley's Despatch of 9th November 1893, and we entirely accept the view which those remarks expressed. Since the Despatch of November 1893 which is now under reply was written, we have forwarded to Sir Henry Fowler, with our Resolution Nos. 2-Education 224—235, dated 7th September 1894, a copy of the second Quinquennial Review on Education in India. The progress of Technical Education in its various branches was dealt with at length in paragraphs 14, *et seq.* of this Resolution, which was acknowledged in Sir H. Fowler's Despatch No. 4 Public (Educational), dated 24th January 1895. It is, we hope, needless for us to repeat that we fully share the desire to advance Technical Education in India, which is expressed in Lord Kimberley's Despatch; and the principal objections to his proposals appear to us to lie in the fact that they would seriously prejudice the cause of technical or industrial instruction.

4. We would premise that we were quite unaware that, as stated in the Despatch, "there is a general consent" that the Schools of Art in India "serve no really useful purpose," and we still do not know to what opinions this statement refers. From the papers forwarded to Your Lordship it will be seen that the members of the Art Conference and the Local Governments and other authorities who have been consulted are almost unanimous in holding that the Schools of Art are useful institutions and that Government aid should not be withdrawn from them.

5. It seems to us possible that some misunderstanding has been caused by the use of the name "School of Arts" (which may be taken as implying a more or less exclusive study of the Fine Arts) for the institutions existing at Madras, Bombay, Calcutta and Lahore. The reports which we transmit show that the instruction given at these institutions is of a practical character, such as is useful to the community at large, and is often after a short interval highly profitable to the pupils. The degrees, however, in which the schools impart technical or industrial education vary considerably, and we submit the following brief remarks in connection with each school separately.

6. The Government of Madras represent that the support given to technical education in that Presidency by the School of Arts at Madras is most important, and that it would be a grave error to close the school, while its extinction would, under present circumstances, certainly follow on the withdrawal of Government assistance. We solicit attention to the description given by the Director of Public Instruction of the course of instruction in the School of Arts. Dr. Duncan calls it "a drawing and industrial school," and states that while in the Artistic Department instruction is given in drawing in all its branches, in the Industrial Department cabinet-making, carpet-weaving, silversmith's work, jeweller's work, pottery and porcelain manufacture, and lacquer work are taught. Drawing is indispensable to technical education, and we may here remark that all the Schools of Art fulfil a very important function in providing teachers of drawing for other schools, though doubtless this subject should be thoroughly imparted also to students in the ordinary Normal Schools. It will be seen that in their order No. 471-Educational, dated 7th June 1895, the Government of Madras have expressed the view that the primary object of the School of Arts is "to turn out trained hands who, after a course of practical and theoretical teaching, shall be in a position to command immediate employment by the manufacturer who supplies the public with the particular articles in the design and making of which they have been educated." Only such arts and industries as are carried on locally are to form subjects of instruction: and the Government of Madras cite as industries, training in which appears to fall properly within the scope of the industrial side of the School of Arts, tailoring, dress-making, cookery, tanning and electrical engineering. A Committee has been appointed to work out a scheme for the organization of the School of

Arts and Industries, the general question referred to the Committee being the consideration of the means by which young men can be turned out fully equipped with the knowledge which would enable them to undertake work in the various industries which are carried on in the country.

7. It appears to us that an institution of the nature described above is not liable to the objection implied in Lord Kimberley's Despatch, that it does not supply useful and practical knowledge or help to avoid the undue multiplication of the numbers of the literary and professional classes. The technical or industrial side of the school is already in full process of development. It seems likely that the difficulty in finding a suitable Superintendent will be overcome, as it appears that Mr. Havell has applied for reinstatement in the post, and for the present at all events no further action in the direction of providing a successor to him is required. As the Madras Government observe, the conditions of the appointment will be altered under the general reorganization scheme for the Educational Service which we intend shortly to submit for your approval.

8. The Sir Jamsetjee Jeejeebhoy School of Art at Bombay is also in a large degree an industrial institution. The Government of Bombay express emphatic concurrence in the view of the Art Conference that Schools of Art should continue to be maintained as Government institutions, and regard the severance of the connection of Government with the school as not only retrograde but as an absolute waste of energy and funds. We would invite attention to the account of work done by the school contained in the Principal's letter No. 50, dated 22nd January 1894, wihch is enclosed in the letter from the Government of Bombay, No. 1867, dated 11th September 1894. It will be seen that important work has been done by the students in sculpture and decorative iron-work, and that the instruction obtained at the school has enabled numerous students to adopt a lucrative means of livelihood. In the Reay Art workshops attached to the school, instruction is given in gold and silver work, enamelling, carpet-weaving, wood-carving and ornamental copper, brass and iron work. The number of teachers trained in the School of Art who are now teaching drawing in High Schools, Colleges, and other places, not being Technical Schools, is stated to be certainly not less than 120. The greater part of the carved decorations of the public buildings in Bombay has been done by old students of the School of Art. It seems to be clearly shown that the school supplies a want and that the skilled workmen whom it trains find ready employment. It appears to us that the Government may fitly assist an educational institution which opens to so many the means of a prosperous livelihood. We understand that the terms of the endowment of the school assume that the Government will procure from England a master competent to teach drawing, designing and modelling. The bulk of the annual charges, however, are now borne by Government.

Enclosure to Despatch from the Government of India, No. 9 Education, dated the 17th October 1894.

9. The School of Art at Calcutta answers more nearly than the others to the acceptation of the name that is usual in England ; and as there is practically no indigenous art in Lower Bengal, the studies are not of a distinctively oriental character. The school is popular and successful, and the Government of Bengal fully concur with the Director of Public Instruction in holding that it should continue to be maintained as a Government institution. The papers which we forward shew that while the School of Art is not included in the scheme of Technical Education, and has no workshops attached to it, it would be a wholly mistaken view to think that it does not impart instruction of practical utility, whether in a public view or in respect of profit to the students. Sir A. Croft observes that the school has been instrumental in introducing into the community the new arts of illustrations, decoration and design. All the teachers of drawing who have been appointed in High Schools and Training Schools are passed pupils of the School of Art. The students and ex-students of the school have attained very high proficiency in the branches of practical artistic work (modelling, lithography, map drawing, etc.), which are mentioned in the Director's letter and its enclosure; and it appears that there is no lack of employment in the Province for such skilled artists. The number of students (now 269) is stated to be rapidly increasing. We do not hesitate to concur with the Lieutenant-Governor in holding that it would be most undesirable to withdraw Government aid from this school, which affords avenues to useful and remunerative employment of which the youths of Bengal are now largely availing themselves. It is clear also that if the school were closed or its efficiency seriously impaired, its place as a source of supply of the artistic skill required in many useful works would not be easily filled. As regards its relation to technical instruction, it appears evident that a demand exists for the School of Art quite independently of the Technical Education which is provided for by other institutions. Much attention has been paid by the Educational Authorities of the Province to the developing of Technical instruction; and the district Technical and Industrial Schools, which are rapidly increasing in numbers, are or will

be affiliated to the Government Engineering College at Sibpur. We are of opinion that no argument pointing to the refusal of support to the School of Art can be drawn from any supposed neglect of the interests of Technical Education in Bengal.

10. The Lieutenant-Governor of the Punjab has withdrawn his application for the selection in England of a gentleman to hold the post of Principal of the Mayo School of Industrial Art at Lahore. A description of this school as well as the Bombay and Calcutta Schools of Art will be found among the annexures to the Proceedings of the Art Conference. The character of the Mayo School is evidently influenced by the absence, comparatively speaking, at Lahore of the large well-to-do middle class resident in the Presidency towns. The students at the Mayo School are mostly poor, and the instruction seems to be rather industrial instruction in decorative design than such study of the Fine Arts as is commonly implied in the term "School of Art." Sir Dennis Fitzpatrick expressly says that the question in the Punjab is one merely of encouraging and improving artistic handicrafts. It does not seem necessary to discuss at present the Lieutenant-Governor's view that the Mayo School of Art is an institution conceived on a grander scale than is called for by the requirements of the Province. The buildings were erected exclusively from the Mayo Memorial Fund, and a building for a "Museum and Technical Institute," costing R1,58,336, has been recently provided from the Punjab Jubilee Fund (raised by public subscriptions), supplemented by a Government grant, the sum met from subscriptions being R1,28,336. We do not think it desirable to withdraw Government assistance from the school to any greater extent than may commend itself to the Lieutenant-Governor, and, without entirely concurring with him that there is extremely little opening for Technical Schools in the Punjab, we agree in thinking that support should not be denied to an institution which, as giving the art knowledge requisite for certain artistic handicrafts, may be considered a Technical School of a particular sort. At the same time we shall raise no objection to the conclusion of the Lieutenant-Governor that the work of the Mayo School may be carried on by Mr. Andrews (hitherto Vice-Principal) and Bhai Ram Singh, and that it is unnecessary at present to appoint a successor to Mr. Kipling in the Principalship. This conclusion removes the necessity for any action on Your Lordship's part towards selecting a Principal.

11. On a review of the whole subject we are clearly of opinion that, in the present stage of Technical Education, it would be a mistaken policy to insist on casting all the Provincial arrangements regarding Technical or Art Schools in the same mould. It appears desirable that each Province should work out the scheme for such institutions on its own lines, and the experience thus gained will facilitate eventually the formation of broad and general conclusions. In present circumstances we do not propose to interfere with the development on their respective lines of the several Schools of Art; and we trust that Your Lordship, after perusing the explanation which has been furnished regarding their character and usefulness, will agree with us in holding it unadvisable to overrule the opinion of the Local Governments that the assistance extended by the State to these institutions should not be discontinued.

We have, &c.,

ELGIN.
A. E. MILLER.
J. WESTLAND.
A. MACKENZIE.

No. 37. From H. M.'s Secy. of State for India, to His Excellency the Right Honourable the Governor General of India in Council, No. 6., Public (Educational), dated the 6th February 1896.

I have read with much interest your Despatch No. 13 of 23rd October 1895, and the papers enclosed with it, and I accept them, and especially the report of the Conference convened at Lahore in January 1894, as affording proof that the proper objects of any artistic instruction and leading which the Government may healthily attempt to furnish in India are rightly understood. I infer from the mention in these papers of a Circular issued by your Government on 20th July 1890 to the Local Governments, that the subject of Indian artistic industries had been receiving your attention when Lord Kimberley addressed to you his Despatch of 9th November 1893, to which you have now replied.

2. I am in agreement with your Lordship's Government that it is not expedient to withdraw State aid and control from the Indian Schools of Art, and that public expenditure on them is justifiable on the condition that they are so directed as to be really beneficial to Indian Art. If they have not hitherto been invariably successful in fulfilling this condition, it may be hoped that the renewed attention given to the subject may be leading to better

result. And to this end I am of opinion that Conferences such as that of which you report the proceedings are likely to be of service.

3. I observe from the papers before me that the Schools of Art employ themselves very largely in the teaching of drawing which has been widely extended in public schools under their supervision. To this I can see no objection. Even apart from industrial pursuits a system of State education should develope the powers of observation by training the eye and hand. Drawing is therefore a valuable element in the general education of all classes. It is also, of course, an indispensable qualification for the artist, and there is hardly any industry in which the power of drawing is not of constant utility. Instruction in drawing is therefore from all points of view in place in a School of Industrial Art.

4. But there is a more important duty which a School of Art can undertake besides the teaching of drawing, which prepares for it, and I am glad to observe that in some of these institutions, if not in all, there is already a right conception of the lines on which they should move. Public instruction in Art should develope the special artistic tendencies of the people with whom it deals, and Indian Art has found its congenial expression, not in painting and sculpture pursued as ends in themselves, but in enriching those industries in the products of which beauty of form or colour, or both, may be superadded to the primary purpose of utility. In most parts of India there are abundant and varied examples of native decorative art, and it is not necessary to go to foreign countries in search of a style or a school. Specimens of Indian Art collected in museums will supply the most appropriate models, not perhaps to the exclusion of specimens of the best work of other countries in the same kind. Those schools therefore appear to come nearest to fulfilling their purpose which devote themselves, after the elementary teaching of drawing, to practical instruction, illustrated by choice examples in the art of the wood-carver, the enameller, the embroiderer, and the artist in metals, applied to the native industries which are susceptible of decorative treatment. And if it is true, as is suggested in these papers, that inspired artists are scarce, and that the ordinary Indian workman being employed in reproducing ancient examples for the trade is not proof against degenerating influences and is apt to fall into bad and careless work, Schools of Art will perform an important duty if they insist on fine, accurate, and finished workmanship to which half the charm of works of Art is due.

5. Subject to these remarks, I concur in the conclusion of your Lordship's Government, that each Province should work out its scheme for these institutions on its own lines, and in the interests of the indigenous arts which are special to each locality. And I do not propose that there should be no distinctions between the School of Art and the Technical School proper. But inasmuch as Indian Art is art applied to industrial productions manufactured by the artist himself, the Schools of Art (or Industrial Art) and the Technical School are very nearly allied, though not identical. Both alike require excellence of workmanship as a condition of efficiency, but the Technical School cultivates intelligence in the interests of utility, while the School of Art teaches the workman how to dignify utility, by the addition of beauty in ornament and design.

6. By patient insistance on these principles it is possible that the Indian School of Industrial Art may do good service in perpetuating those special qualities of certain Indian handicrafts, which are interesting and valuable both on their own merits and as characteristic of the distinctive genius of the races of India. It is desirable that these views should be impressed upon all European teachers employed in the Indian Schools. They will be kept before me in the selection of a Superintendent for the School at Calcutta, to which office your Lordship's Government has now asked me to make a fresh appointment.

I have, &c.,

GEORGE HAMILTON.

From C. H. A. Hill, Esq., Under Secretary to the Government of India, Home Department, to the Chief Secretary to the Government of Madras, No. $\frac{2\text{-Ed.}}{113}$, dated the 22nd April 1896. No. 38.

With reference to the correspondence ending with your letter No. 472 (Educational), dated the 7th June 1895, I am directed to forward, for the information of the Madras Government a copy of the Despatches marginally noted * to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each [illegible]

* 1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No 9 Public (Educational), dated the 6th February 1896.

* 1. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
2. Letter from the Government of Bengal, No. 98-T.G., dated the 10th September 1894, and enclosures.
3. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

2. I am at the same time to enclose a copy of the papers mentioned in the margin * which contain an account of the working of the Art Schools in other Provinces.

No. 39. From C. H. A. HILL, Esq., Under Secretary to the Government of India, Home Department, to the Secretary to the Government of Bombay, Educational Department, No. 2-Edn./114, dated Simla, the 22nd April 1896.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

With reference to the correspondence ending with your letter No. 1867, dated the 11th September 1894, I am directed to forward, for the information of the Bombay Government, a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

1. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
2. Letter from the Government of Bengal, No. 98 T. G., dated the 10th September 1894, and enclosures.
3. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of Art Schools in other Provinces.

No. 40. From C. H. A. HILL, Esq., Under Secretary to the Government of India, Home Department, to the Secretary to the Government of Bengal, General (Education) Department, No. 2-Edn./115, dated the 22nd April 1896.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

With reference to the correspondence ending with your letter No. 98-T. G., dated the 10th September 1894, I am directed to forward, for the information of the Bengal Government, a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

1. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
2. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
3. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of Art Schools in other Provinces.

No. 41. From C. H. A. HILL, Esq., Under Secretary to the Government of India, Home Department, to the Secretary to the Government of the North-Western Provinces and Oudh, Educational Dept, No. 2-Edn./116, dated the 22nd April 1896.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

I am directed to forward, for the information of the Government of the North-Western Provinces and Oudh, a copy of the Despatches marginally noted to and from the Secretary of State on the subject of the existing Schools of Arts in India, and to say that the Government of India would be glad if, under the orders of His Honour the Lieutenant-Governor and Chief Commissioner, action could be taken with the object of establishing a similar institution in the North-Western Provinces and Oudh on the lines approved by the Secretary of State.

1. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
2. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
3. Letter from the Government of Bengal, No. 98-T. G., dated the 10th September 1894, and enclosures.
4. Letter from the Government of the Punjab, No. 26, dated the 1st March 1895, and enclosures.

2. I am at the same time to enclose a copy of the papers mentioned in the margin which contain an account of the working of Art Schools in other Provinces.

From C. H. A. HILL, Esq., Under Secretary to the Government of India, Home Department, to the Secretary to the Government of Punjab, Home (Education) Department, No. $\frac{2\text{-Edn.}}{117}$, dated the 22nd April 1896. No 42.

With reference to the correspondence ending with your letter No. 26, dated the 1st March 1895, I am directed to forward, for the information of the Punjab Government, a copy of the Despatches marginally noted to and from the Secretary of State, from which it will be seen that it has been decided not to withdraw State aid and control from the Schools of Art in India, but to allow each Province to work out its scheme for the institution on its own lines and in the interests of the indigenous arts which are special to each locality.

1. From the Government of India, No. 13 (Education), dated the 23rd October 1895.
2. From the Secretary of State, No. 9 Public (Educational), dated the 6th February 1896.

2. In your letter of the 1st March 1895, the opinion was expressed that the Mayo School of Art is conceived on a grander scale than is called for by the requirements of the Province. The Government of India, I am to say, are inclined to doubt whether a more favourable view of the institution would not be justified; and I am to enclose a copy of the papers mentioned in the margin which contain an account of the working of Art Schools in other Provinces, so that His Honour the Lieutenant-Governor may have them before him when deciding the future scope of the Lahore School.

1. Letter from the Government of Madras, No. 472 (Educational), dated the 7th June 1895, and enclosures.
2. Letter from the Government of Bombay, No. 1867, dated the 11th September 1894, and enclosures.
3. Letter from the Government of Bengal, No. 98-T. G., dated the 10th September 1894, and enclosures.

G. I. C. P. O.—No. 1157 H. D.—4-10-98.—500.—J. F.

SELECTIONS

FROM THE

RECORDS OF THE GOVERNMENT OF INDIA,

HOME DEPARTMENT.

No. CCCLVI.

HOME DEPARTMENT SERIAL No. 23.

PAPERS

RELATING TO

MAINTENANCE OF SCHOOLS OF ART IN INDIA AS STATE INSTITUTIONS.

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